

**CORRESPONDENCE**

**1949**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Happy

149 Edith

Love from

Mike & Marcianne

David



ESTATE OF LOUISE C MURDOCK  
MURDOCK BUILDING  
111-113 EAST DOUGLAS AVE.  
TELEPHONE 2-1886  
WICHITA, KANSAS

51049  
306 E. 66th St  
New York 21 N.Y.

The Downtown Gallery,  
32 E. 51st St.  
New York, 22, N.Y.

Attention Edith Gregor Halpert:

Dear Edith:

I note the inquiry as to delivery of  
"Mistaking Dreams" by Kuniyoshi.  
There can be no change from previous  
conditions of my purchases for the  
Roland & Murdock Collection. I think  
I mentioned that, when I said I would  
like the picture. Payment <sup>or</sup> about  
July 1st 1949, take possession of the picture  
at that time. If unsatisfactory,  
let me know. Sincerely,  
E. C. Murdock

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

Jan 3-49

Dear Edith -

Happy New Year -

I hope you're feeling better - today than!

Someone was just in here and anxious to

know if Jacob Lawrence will paint two  
pictures for her husband's newly decorated

office - The sizes would be the same

as the Lawrence's we have here, and

for subject matter, she wants one to be



Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

a billiard room and the other a  
bowling alley.

Will you please let me know  
in a hurry if Mr. Lawrence will  
oblige - I quoted approximately \$350.  
apiece, and a possibility of more.

An art student from Oberlin would  
like to borrow Drumm's "Prophetic Vision"  
for their March 15 - April 15 show. She  
said her teacher had written you, so  
- that I will not go on except to ask if

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

you have a photograph of it you could  
send them in the event you want us to  
send the painting on to them. If you  
haven't one, I shall have it photographed  
for them.

That's all the news for the moment.

Business moved down Xmas week but  
should get back to normal soon -

I have been meaning to tell you  
what a beautiful job I thought your catalogue  
of the Xmas show was. I would be very  
interested to hear what your response to it



Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

was. Along those lines, we figured that  
we have averaged \$1800. a month since  
opening, which we hear is O.K. for Chicago,  
but we are somewhat distressed that the  
Downtown pictures aren't moving - we both  
are so particularly anxious that they should.  
Maybe our luck will change.

Hope to hear from you soon on the  
Sennones -  
All good wishes

Sally.

Excerpt from letter, January 4, 1949, to Mr. Gordon W. Smith,  
Director, The Currier Gallery of Art:

In reply to your query of December 29th, we have used this note on our bill-form for many years. During this time it seems to have been agreeable with the many museums who have purchased paintings by artists we represent. It means just about what it says. The original painting only, unless otherwise stated, is purchased. All reproduction rights are reserved by the artist. Customarily, in the case of Sheeler, we charge an additional fifty percent for reproduction rights.

In this instance, however, certain exceptions may be made, and you may take this letter as authorization for them: MANCHESTER CANAL by Charles Sheeler may be reproduced in the Currier Gallery museum bulletin, in "art" periodicals and "art" pages of periodicals dealing with the painting as a work of art, publications concerning Sheeler as an artist and/or concerned exclusively with art where the painting is reproduced as a work of art.

The whole point is that the painting may not be reproduced as an illustration, and it may not be reproduced for direct or indirect profit without permission. This means that reproductions may not be sold, nor may the painting be reproduced without permission for any advertising, promotional, or commercial purposes whatsoever.

The Metropolitan Museum, and other institutions, have been following this procedure. And I think you will agree that it is only fair to the artist. In every instance, when a commercial firm wishes to reproduce a painting by one of our artists owned by the Metropolitan, the museum has directed that firm to communicate with us in order to obtain permission.

Excerpt from letter, January 10, 1949, to Mr. Gordon W. Smith,  
Director, The Currier Gallery of Art:

It is quite all right for you to have postcards made of the Sheeler. Our thought is that after paying all enough to pay back the cost of making the postcards, the Currier Gallery should pay Sheeler a ten percent royalty on the retail selling price. If you have any other suggestions concerning this, we should be glad to hear them.



Mrs. Halpert joins me in sending our best wishes for the New Year to Mrs. Smith and yourself - and we are both hoping that you will find your way to New York during the Sheeler exhibition, at which time we will arrange some small festivity.

Sincerely yours,

Gordon M. Smith, Director  
The Grier Gallery of Art

Charles Alan  
Associate Director

P. S. As you know, we are anxious to include "ANCHOR CANAL" in Sheeler's exhibition which opens on January 24th, as the painting has never been exhibited in New York, and we would like the painting in New York as soon as possible. We would, of course, fully insure it and cover all costs of transportation, and would credit the Grier Gallery of Art as lender in the catalogue. If there is any hitch about this, we would like to know at once, as I am making up the catalogue now.

We are also anxious to include "ANCHOR CANAL" in the exhibition which opens on January 24th, as the painting has never been exhibited in New York, and we would like the painting in New York as soon as possible. We would, of course, fully insure it and cover all costs of transportation, and would credit the Grier Gallery of Art as lender in the catalogue. If there is any hitch about this, we would like to know at once, as I am making up the catalogue now.

We are also anxious to include "ANCHOR CANAL" in the exhibition which opens on January 24th, as the painting has never been exhibited in New York, and we would like the painting in New York as soon as possible. We would, of course, fully insure it and cover all costs of transportation, and would credit the Grier Gallery of Art as lender in the catalogue. If there is any hitch about this, we would like to know at once, as I am making up the catalogue now.

We are also anxious to include "ANCHOR CANAL" in the exhibition which opens on January 24th, as the painting has never been exhibited in New York, and we would like the painting in New York as soon as possible. We would, of course, fully insure it and cover all costs of transportation, and would credit the Grier Gallery of Art as lender in the catalogue. If there is any hitch about this, we would like to know at once, as I am making up the catalogue now.

We are also anxious to include "ANCHOR CANAL" in the exhibition which opens on January 24th, as the painting has never been exhibited in New York, and we would like the painting in New York as soon as possible. We would, of course, fully insure it and cover all costs of transportation, and would credit the Grier Gallery of Art as lender in the catalogue. If there is any hitch about this, we would like to know at once, as I am making up the catalogue now.

Mr. Halpert joins me in expressing his hope that you will find your way to New York during the winter holidays, at which time we will arrange some small festivities.

Sincerely yours,

Mr. Gordon M. Smith, Director  
The Currier Gallery of Art  
192 Orange Street  
Manchester, New Hampshire

cc: Mr. Halpert  
to: Mr. Halpert

Dear Mr. Smith:

In reply to your query of December 29th, we have used this note on our bill-form for many years. During that time it seems to have been agreeable with the many museums who have purchased paintings by artists in my collection. It means just about what it says. The original painting only, unless other is stated as purchased. All reproduction rights are reserved by the artist. Customarily, in the case of Sheeler, we charge an additional fifty percent for reproduction rights.

In the future, however, certain exceptions may be made, and you may wish to let us know as authorization for them: MANCHESTER CANAL by Charles Sheeler may be reproduced in the Currier Gallery museum bulletin, in "art" periodicals and "art" page of periodicals dealing with the painting as a work of art, publications concerning Sheeler as an artist and/or concerned exclusively with art where the painting is reproduced as a work of art.

The whole point is that the painting may not be reproduced as an illustration, and it may not be reproduced for direct or indirect profit without permission. This means that reproduction may not be sold, nor may the painting be reproduced without permission for any advertising, promotional, or commercial purposes whatsoever.

The Metropolitan Museum, and other institutions, have been following this procedure. And I think you will agree that it is only fair to the artist. In every instance, when a commercial firm wishes to reproduce a painting by one of our artists owned by the Metropolitan, the museum has directed that firm to communicate with us in order to obtain permission.

It was very good to see you when you were in New York, and a pleasure for both Mrs. Halpert and myself to meet Mrs. Smith. Mrs. Halpert has been working on the information concerning the paintings and sculpture for the American Folk Art Exhibition, and I will forward this material shortly.



HARVARD · COLLEGE · LIBRARY  
CAMBRIDGE · MASSACHUSETTS  
January 4, 1949

Mrs. Edith G. Halpert  
The Downtown Gallery  
35 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Thank you for the photographs  
of Zorach's work.

As soon as we have had a meeting  
of our committee, I will get in touch  
with you again.

Sincerely yours,

*Philip Hofer*  
Philip Hofer

PH:nfs



THE UNIVERSITY OF GEORGIA  
GEORGIA MUSEUM OF ART  
ATHENS, GEORGIA

January 4, 1949

Dear Edith:

Upon my return from spending the holidays in Saint Petersburg I found your letter of December 30. We shall be very happy to be the recipient of the painting by Giglio Danta. We sincerely appreciate your keeping our interest in mind and we shall look forward to seeing the photograph of this painting.

Hoping that you and your gallery will enjoy a very successful and happy New Year, I am,

Cordially yours,

*Alfred H. Holbrook*

Alfred H. Holbrook  
Curator  
Georgia Museum of Art

Mrs. Samuel Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

AH:ld

*P.S. The photo has come in and it is OK.*

*A.H.H.*

**OLIVER B. JAMES**  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

4 Jan 49

Dear Alan: -

The pictures arrived safely to-day and are an interesting trio. I have jiggled around my office art exhibition so that in my reception room there hang a Howar, an Inness, a Ryder and a Bellows; and in my private room, the Shuler, Spurr, Shahn, Dove (the big one), the Davis and the O'Keefe. Not a bad show and with interesting contrasts. But Phoenix swallows the outer office more readily. Politely puzzled over the others. Regards to Mrs. Halpert.

Sincerely,  
Oliver James

TELEPHONE 2-2287



Antique and Modern Paintings  
Restoring

## Coleman Art Gallery

255 South Sixteenth Street  
Philadelphia 2, Pa.

Cable Address  
"ROMANTIEK"

Paris - London - The Hague

Jan. 6 - 1949.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 E. 57<sup>th</sup> St.

New York 22 - N. Y.

Dear Edith -

It was good to talk to you on Tuesday  
and I hope to make it a visit on the 18<sup>th</sup>  
of this month. Perhaps Martha will come, too.

Will you go ahead and prepare about  
12 Zorach water-colors for our show? I  
shall leave the choice to you to pick out  
the most saleable subjects, also about  
4 sculptures. Hope the prices will be  
low as what buyers are around are  
certainly price-conscious and water-colors  
are hard to sell. However let's have a go  
at it and be sure to let us have all  
possible information and stories on Zorach for  
the newspapers.



Antique and Modern Paintings  
Restoring

# Coleman Art Gallery

255 South Sixteenth Street  
Philadelphia 2, Pa.

Cable Address  
"ROMANTIEK"

Paris - London - The Hague

2/

As soon as we hear from you that the pictures are ready - will have our man call for them and the sculptures.

We would like to return the Kaifols as we cannot arouse any interest in them, if that is agreeable to you

With best wishes from all of us -

Sincerely yours,  
Janet C.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*[Handwritten signature]*  
DIRECTOR  
GORDON MACKINTOSH SMITH

THE CURRIER GALLERY OF ART  
192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

January 6, 1949

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Alan:

Thank you for explaining so fully the reproduction rights of the Charles Sheeler painting. There is one point that the trustees are certain to bring up, namely; the use of the painting on a post card for sale here at the museum. It is our custom to have the more important paintings in our collection reproduced in post card form although the annual sale of these cards is very small compared to most museums.

Yours very sincerely,

*Gordon M. Smith*

Gordon M. Smith  
Director

GMS/s P.S. There is to be a trustees meeting on Wednesday Jan. 12 at which time I planned to take Manchester Canal on hand for them to see. I shall see that it is shipped to you first thing on the morning of Jan. 13. I hope this will be agreeable to you - es.

*I am not sure to say that I am sure on the reproduction rights.*



# WALKER ART CENTER

January 6, 1949

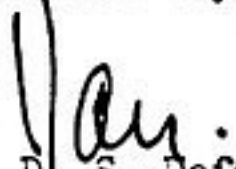
Miss Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Edith:

Carramba! So many ladies with heavy duty equipment--and so playful--toujours le cul. It's a happy Pascal and we love it. Thanks and you shouldn't've.

Also, in official capacity, thanks for the group of drawings and prints for our embryonic collection. Before we know it we'll have a new department--this one with the long awaited section erotica. Now, won't T. B.'s ghost get the shudders?

Sincerely,

  
D. S. Defenbacher  
Director

DS:jes

1710 LYNDAL AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

January 8, 1949

Mr. Charles Bauer  
Hoosier Cardinal Corp.,  
Evansville, Indiana

Dear Mrs. Bauer:

Yesterday, O'Keeffe spent several hours here chatting about her work, people, life in general. During the conversation she mentioned how much she enjoyed meeting you and I immediately pounced on the opportunity to discuss her "Black Blace" and the prospects of your acquiring it. I think you should be very flattered to learn that she was willing to drop the price from the very special figure of \$3000 to \$2250, or 25% of the reduced price. Needless to say, I consider this so unique an occasion that I am writing you immediately and if you decide to purchase the picture, you can divide the payments to your convenience.

May I hear from you. My very best regards.

Sincerely yours

EGHLa

## Coleman Art Gallery

Antique and Modern Paintings  
Restoring

255 South Sixteenth Street  
Philadelphia 2, Pa.

Paris - London - The Hague

January 8th, 1949.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith,

Could you have the Zorachs framed by Wednesday? The picture trucker from Phila. will be in New York on that day and it would cost considerably less than if he has to make a special trip.

We would have to know by Tuesday night so please answer return mail or telephone.

Kuniyoshi was in town to judge the paintings for the Annual but we did not get to meet him. Perhaps we can some time in New York.

That's all for now. With best wishes to all

Sincerely,

*Land E*



# THE RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO

MAIL ADDRESS - CHICAGO 37, ILLINOIS

GALLERY ADDRESS - 108 GOODSPEED HALL - ENTRANCE THROUGH WIEBOLDT HALL ARCH - 1050 EAST 59TH STREET

January 8, 1949

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are returning today, in care of Budworth, the Kuniyoshi drawings lent by you and the Downtown Gallery for our drawing exhibition.

BATHER UNDER WATER will be sent to Mr. Defenbacher at the Walker Art Center, Minneapolis.

We deeply appreciate the time and interest you contributed to this exhibition and I know that you will be pleased to hear that it had a remarkably good attendance during the entire period it was on view. In addition to our regular public, it was attended by hundreds of young students in the College, and was included as a part of the Humanities course.

I cannot think of a better way to promote interest in American art and artists than to bring it close to this young, intelligent and vital audience.

However, I deeply regret that the sales were not in keeping with the interest and the high attendance, for we have had very good luck in selling during the past season.

Again with thanks

Sincerely,

*Frances Strain Biesel*  
Frances Strain Biesel  
Director of Exhibitions

B:t

Enclosure

Sunday Eve  
Jan 9-29.

Dear Mrs Halpert:-

Your unusual  
Christmas greeting pleased us.

We also received  
an interesting art card from Gretchen  
Lansford. You did tell us the  
name of museum she and Alving  
were associated with - but - we did  
not make note of it at the time. Would  
you be good enough to give it to us.  
- Thanks so much.

We thought of you  
to-day when we read the inside cover  
page of Herald Tribune magazine en-  
titled "I fell in love". We are sure  
you will consider it worth framing, after  
you read it.

Hope you have a  
wonderful year and that we shall soon  
see you.

Sincerely  
Edward Smiley  
Island Heights, N.J.



January 10, 1949

Mr. Gordon M. Smith, Director  
The Currier Gallery of Art  
192 Orange Street  
Manchester, N. H.

Dear Mr. Smith:

It is quite all right for you to have postcards made of the Sheeler. Our thought is that after you sell enough to pay back the cost of making the postcards, the Currier Gallery should pay Sheeler a ten percent royalty on the retail selling price. If you have any other suggestions concerning this, we would be glad to hear them.

It is also agreeable for you to ship MANCHESTER CANAL immediately after your trustees' meeting on January 12th.

Sincerely yours,

Charles Alan  
Associate Director

January 10, 1949

Dear Mrs. Cutting

I appreciated very much your handsome Christmas card and your invitation to come up to see your pictures.

I shall be delighted to do so with or without a drink, whenever it is convenient for you. Meanwhile, perhaps you will come in to see the Wesley Lea show, not only because it is a fascinating collection of paintings, but also because he is a Jerseyite and a fairly close neighbor.

My best regards.

Sincerely yours

January 11, 1949

Dear Alfred:

All the holiday activities seem to be against me in relation to my correspondence.

I read your letter with great interest and appreciated very much the survey it incorporated. Evidently I must be unconsciously confusing with you because I never seem to make myself clear in my statements nor in my motivation when I discuss any issue with you.

You may recall that I stated at the outset of our conversation that I had no "personal complaints" and that whatever I had to say was more in the nature of a report of other people's statements than my own attitude toward the museum. Actually I am a happy dealer and remain in the so-called business because I enjoy it so greatly. The museum treats the gallery very well, so do the critics. Our artists to varying degrees, receive gratifying acclaim, and in most instances are among those who make a livelihood in their profession.

The complaints I cite are much more in a general nature and the statements I made to you represent general impressions, on my trip to the middle-west and reports simmered down from hundreds of statements made here and at various gatherings by people from all parts of the country. I know that The Downtown Gallery has been well represented in the Museum of Modern Art. I know that even in the current exhibition, a large percentage of pictures had cleared through the gallery by way of private collectors and on rare occasions, through direct museum acquisitions. But, I feel very strongly about the state of the art world in general and its future potentialities. That is what I had in mind when I asked you to have a chat, and that, unfortunately, I did not succeed in putting across. I am afraid I will just have to give up. I do however, want to clear the one impression that I am nursing prejudices, for actually I don't have any. All I nurture is hopes. And so--

My best regards.

Sincerely yours



January 11, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Sally Fairweather  
1019 Hinman Avenue  
Evanston, Illinois

Dear Sally:

It was good to hear from you, although your first letter did not sound very cheerful.

Although I have not seen Jacob Lawrence since the receipt of your letter, I am sure that if he is permitted to carry out the theme in his own way, both the billiard rooms and bowling alley subject matter would appeal to him as they are within his interest. In view of the two commissions I would suggest a minimum price of \$400 a piece, executed in tempera on gesso panels measuring 30x24. There would be no preliminary sketches and since your clients are familiar with his work, they know exactly what to expect in the way of theme treatment. Let me know what they have to say.

I too am very much disappointed that so little has been done in connection with the gallery's pictures. We did send you outstanding examples in every instance and did arrange to bring the prices down to a saleable level. Perhaps our type of art is not ideal for your type of gallery and clientele. I don't know. You are in a much better position to judge.

In any event, we did not expect to have the paintings out for so long, and need them desperately. Suppose you make out a list of the few paintings that you would like to retain and the name of the artists you are most interested in, returning the bulk of the exhibition to us immediately. We can, if you wish, make substitutions of the artists that you desire and we can possibly send more examples by each. In any event we do need the group at your earliest convenience. Charles has written to you for several of the picture which no doubt have been sent along as requested for specific needs.

I have just received a letter from Miss Ellen Johnson cancelling their request made by Oberlin College. Miss Johnson chose a less recent example which can be shipped directly from the Pennsylvania Academy and thus give us an important Breinin for the gallery.

Best regards to you, your husband and Shirley.

Sincerely yours


RAYMOND E. LLOYD  
PRESIDENT

THEODORE D. TAUSSIG  
VICE-PRESIDENT

WILLIAM V. MCCARTHY  
SEC'Y & TREAS.

**LLOYD & MCCARTHY, INC.**  
**GENERAL INSURANCE BROKERS**  
**80 JOHN STREET**  
**NEW YORK 7, N. Y.**

WHITEHALL 4 { 4255  
                  4256



January 11, 1949.

Mrs. Edith Gregor Halpert,  
32 East 51st Street,  
New York City.

Dear Edith:

We take pleasure in handing you draft of The Standard Fire Insurance Company to the order of The American Folk Art Gallery in the sum of \$150., in full settlement of your claim against this company by reason of damage to paintings of the American Folk Art in the Wichita Museum consignment of November 7, 1947.

Also enclosed herewith is form of receipt and subrogation agreement which the company requests that you sign in connection with this claim, have your signature witnessed and return the document to this office for transmission to them.

Sincerely yours,



TBT:AA  
Encls; chk.



## OMNIBOOK

*The Book Magazine*

PORT AUTHORITY BUILDING  
70 NINTH AVE , NEW YORK

ROBERT K. STRAUS

January 11, 1949

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks very much for your letter. I think that inasmuch as there has been a misunderstanding about the price we had better forget the whole thing for the time being.

In the first place, we have decided to go to California in February, so we will not be around here anyway. Secondly, I hadn't wanted to spend more than a thousand dollars for the portrait, so that when I agreed to \$1,500 this was already over my expectations.

I can understand Mr. Maroger's position and perhaps when I feel a little bit richer than I do now we will be able to come back to him. In the meantime, I think we will just postpone having Mrs. Straus's portrait painted.

*Robert K. Straus*

RKS.dc



January 12, 1949

Mr. James G. Dartt  
Ambassador Hotel  
Park Avenue and 81 Street  
New York 22, N. Y.

Dear Mr. Dartt:

We have just received a letter from Mr. Dwight Kirsch, Director of the University of Nebraska Art Gallery reminding us that we had promised William Zorach's watercolor entitled "White Christmas" for his exhibition.

This exhibition -- of American Art -- takes place from March 6th to April 3rd and is one of the important National shows of the year and all the artists like to be represented in it. While we could offer a substitute, I want to ascertain from you whether you would be willing to lend this picture during the specified period. I shall be grateful for a reply. And, have you decided whether you want the group of paintings and sculpture sent to your Long Island home or to one of your New York addresses?

Sincerely yours

EGH1a

OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

TELEPHONE 2-2287

12 Jan 49

Dear Mrs. Halpert:-

Has anyone ever gotten out a monograph on Arthur Dove? Like the kind of thing the Whitney has gotten out on various American artists. Don't think this series includes him, but I speak from memory.

If there is a published monograph on him, I'd like to know where it can be found.

Enclosed clip may amuse you. Actually, it is the large book I have found for the local show.

Sincerely,  
Oliver James

CHAS. A. BAUER  
NEWBURGH, INDIANA

January 13, 1949

Miss Edith G. Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

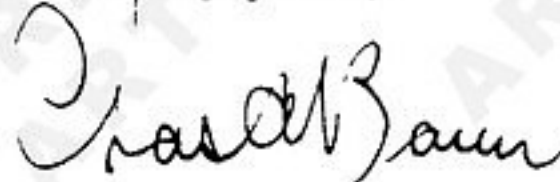
Dear Miss Halpert:

I have your letter of January 8th concerning the O'Keeffe "Black Place." Irrespective of whether or not I should be flattered, I am interested in her making a price reduction. In your opinion, would \$2250 be a "fair" price or a "good" price?

I hesitate to buy the picture without Mrs. Bauer seeing it. Should she like it sufficiently, I would do so. If you wish to send it out contingent upon Mrs. Bauer's approval, please do so at my expense for transportation.

My personal regards.

Sincerely yours,



ChasABauer/en



ANTHONY HASWELL  
DAYTON, OHIO  
P.O. Box 980

January 14, 1949

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

The Railroad Show at the Dayton Art Institute is beginning to take shape, and I want to thank you for the very real assistance you gave me in New York before Christmas and for your expressed willingness to loan us some of the things which you have at the gallery.

In this connection I would like to definitely confirm our desire to have the following paintings:

<u>Artist</u>	<u>Title</u>
Lewendowski, E.	2 Block Signal 250.
Spencer, N.	7 Across The Tracks 1400
Crawford, R.	7 Boxcar 200/250
Bennett, R.	97 Coast Guard Station 100
Artist Unknown	104 Wrought Iron Weather-vane 750 LOCOMOTIVE

All of the above are listed in my notes as either belonging to the artist or to you, and I am sure that each of them will be of real importance to our show.

You will be interested to know that Smith College has agreed to let us borrow Sheeler's "Locomotive" and that we are also endeavoring to borrow the following pictures from members of the Downtown Gallery: Kuniyoshi's "The Milk Train" from the Newark Museum, "Classic Landscape" by Sheeler from the Ford collection, "Going Home" by Jack Lawrence from the I.R.M. collection, "Scotts Run" by Ben Shahn from the Whitney Museum and "The Terminal" by Stewart Davis from the Pepsi-Cola collection.

We expect to open the show on the 14th or 15th of April and continue it through May 22. We would, of course, like the pictures here a few day in advance of the opening

-2-

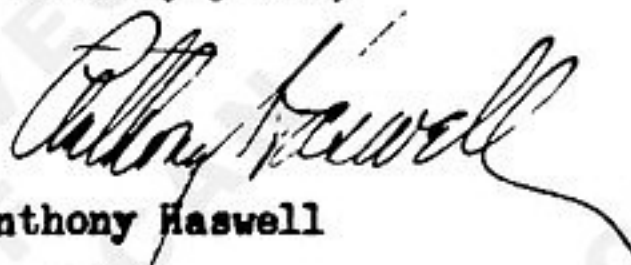
Mrs. Edith Halpert

January 14, 1949

as we hope it is going to be a fairly large show which will require some time for installation.

Again thanking you for your interest and help in this project, I am

Sincerely yours,



Anthony Haswell

AH:js

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14, 1949

Mr. George W. Smiley  
Island Heights  
New Jersey

Dear Mr. Smiley:

It was very nice to hear from you.

For your information the Alonso Lanfords are now in the south and he can be reached in care of the Delgado Museum of which he is director.

I was very much intrigued with your third paragraph until I succeeded in locating the Herald Tribune magazine page you referred to.

I have been meaning to communicate with you but I just haven't the courage to promise to get up so early on a Sunday morning and wonder whether it would be possible to reach Island Heights a little later in the day. I am very eager to get out to see you and the Peto paintings, but as I mentioned previously, my car has finally been put up for the winter and I shall have to depend on buses or railroad trains. If you can give me some suggestions in this department, I shall be most grateful. I could leave the house at about 11 o'clock any Sunday except January 23rd, when we are hanging our Sheeler show in the gallery. May I hear from you.

Meanwhile, my very best regards to you and Mrs. Smiley.

Sincerely yours

EGHla



**CLASS OF SERVICE**  
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

## SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA142 PD=FTWORTH TEX 14 1206P=

12  
B49 JAN 14 PM 2 15

EDITH HALPERT=AN ANSWER CARE

THE DOWN TOWN GALLERY=32 EAST 51 ST=

:PICTURE SHOULD BE THERE WAS SHIPPED AN INSURED FOR  
TWO THOUSAND DOLLARS AM VERY MUCH PLEASED WITH SAME  
HERES HOPING THE SHOW WILL BE A GREAT SUCCESS THANK YOU=

ANN BURNETT WINDFOHR=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 15, 1949

Mr. Robert Allerton  
Lawai-Kai  
Koloa-Kauai, T. H.

Dear Mr. Allerton:

I cannot tell you how much I should enjoy a trip to Hawaii, and hope that at some future time I can absent myself from the gallery long enough for that pleasure, and have enough business behind me to afford it.

You really should make a habit of coming to New York more frequently. However, I am sending you the photographs you requested, under separate cover, listing all the information on the reverse side of each print. I hope that you will find something of interest to you.

Meanwhile, my best regards.

Sincerely yours

EGHla



January 15, 1949

Dear Alfred:

From time to time I tried to answer your letter but

seem to have very great difficulty in expressing myself. I must be completely inhibited.

I do want to thank you for so detailed a survey and I appreciate the consideration it involved. However, I am terribly disappointed that I failed to make myself clear during our conversation. There must be some strange unconscious block because I cannot seem to put across to you what I really want to express, nor my motivation in doing so.

You may recall that at the outset of our conversation I mentioned that I had no personal grievances whatsoever and that whatever I had to say was more in the nature of a report than a personal statement. I was merely trying to prevent a summary of what I had been hearing among those interested in art in various parts of the country. As for myself I am perfectly contented and remain in the so-called art business because I enjoy it so greatly. The museums treat the gallery very well, so do the critics. Our artists, in varying degrees, receive gratifying acclaim and in most instances are among those who make a livelihood in their profession.

The complaints I cited were much more in a general nature and the statements I made represented general impressions on my trip to the middle-west where I had occasion to meet a great many people, and had occasion to hear many controversial statements. As you may know, I feel very strongly about the state of the art world and its future potentialities. I feel intensely about the welfare of the living American artists and in view of the short time left for me to function, I want to clear as many avenues as possible. With the great confusion caused by recent articles, by the added confusion due to the misinterpretation of the museum's activities, there has been considerable discussion and it seems that the time has come when the air is cleared and the directions are well established. You have reason to know that I have tremendous admiration for you and for what you have been doing, and that the only motivation I have in discussing any of the problems with you,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2.

is that I value your influence in this country.

Again I repeat, that I have no personal grievances as far as the Museum of Modern Art is concerned. Even in the current exhibition of American art I can recognize a great number of paintings which had cleared through this gallery by way of private collectors and on some occasions directly through museum acquisition. I know that our artists have been well represented in various shows although I have never made a careful analysis of the number or percentage. The general trend and future potentialities are far more important in my mind.

I am sorry that I have left so incorrect an impression on your mind. And regret particularly the fact that I am nursing prejudices for details I have noted. All I have is hope. And so -

My best regards.

Sincerely yours

January 15, 1949

Mr. Stephen C. Clark  
46 East 70 Street  
New York, N. Y.

Dear Mr. Clark:

As I promised, I am advising you of the Charles Sheeler exhibition which opens at this gallery on Tuesday, January 25th. With all the controversy going on about craftsmanship, creativeness, honesty and Americanism, I think that the Sheeler exhibition proves and important event.

Of the nineteen paintings to be shown, fifteen have already been sold, but we have two of his newest paintings, as well as the picture you seemed to admire during your visit.

I shall be very glad to give you a preview any time during the week of the 17th that you find convenient. Wont you come in, and I do hope that you and Mrs. Clark will be with us at a small informal cocktail party we are giving Mr. and Mrs. Sheeler on Monday, January 24th between five and seven o'clock.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 15, 1949

Mr. Boris Mirski  
Boris Mirski Art Gallery  
166 Newbury Street  
Boston 16, Massachusetts

Dear Boris:

I have just received word from the University of Georgia to the effect that the Museum would be very happy to accept the Dante painting.

Will you therefore ship the picture directly to Alfred H. Holbrook, Curator,

Georgia Museum of Art  
University of Georgia  
Athens, Georgia

The picture may be crated and shipped collect, since that is the least the museum can do in the way of expense.

Please the valuation as \$700 on the picture and you can write a letter to Mr. Gersten reading as follows: "The current market value of the " " measuring " " by Giglio Dante is \$700". If Mr. Gersten thinks he needs an additional appraisal, I shall be glad to write a similar letter for him. When he gets a receipt from Georgia he can use that as a state income tax deduction -- a contribution to an educational institution. The picture will serve a very happy purpose down there and Mr. Gersten can feel that he is helping toward the education of the south -- and how they need it there.

My best regards.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 15, 1949

Mrs. Walter P. Paepke  
Container Corporation of American  
Chicago, Illinois

Dear Mrs. Paepke:

I am so sorry to have missed you during your  
New York visit.

Mr. Alan mentioned that you were interested  
in a Ben Shahn painting. We have just received  
one which I consider among the outstanding  
examples in his career and before offering  
the picture elsewhere, I am sending you the  
Kodachrome slide, which together with the  
photograph in black and white, will give  
you a pretty good idea of the painting. The  
color, naturally, is much better than in  
the reproduction. The size of the picture  
is 27" w x 40" h, and the price is \$1200.

It was great fun meeting you while I was  
in Chicago and I also enjoyed my chat with  
Mr. Paepke in Milwaukee. I do hope that  
you will both be in New York and pay us  
a visit in the near future.

Sincerely yours

EGHla

BUCKMINSTER 2- { 3508  
3508

ABRAM KANOF, M. D.  
80 LINDEN BOULEVARD  
BROOKLYN, N. Y.

January 17, 1949

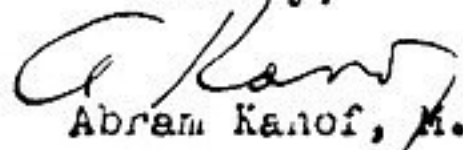
Dear Mrs. Halpert:

You will in a few days receive an invitation to a dinner sponsored by the Jewish Theological Seminary of America. I have a feeling that Seminary is an institution which should interest you, and Dr. Simon Greenberg, its acting president and the main speaker of the evening will I am certain have things of great interest to say to you. Besides Dr. Greenberg, Miss Esther Gershon who does come all the way from India to study here, will give you the student point of view. In addition, there will be a variety of prominent politicians, since Judge Breitbart will be honored at this dinner, and finally entertainment from the cast of the Eternal Light (NBC Sunday at 12:30; a Seminary "baby" - never miss it).

To be frank, the dinner is planned as a fund raising project. Don't let that keep you away, however. I assure you your name will not be called out, so that your contribution can be gauged entirely by your feeling in the matter after you hear the speakers. I should appreciate it greatly if you attend.

In the meantime, I am enclosing a leaflet which explains why I am and perhaps you should be greatly concerned about the welfare of the Jewish Theological Seminary of America.

Sincerely,

  
Abram Kanof, M.D.

Mrs. Edith Halpert  
c/o Downtown Gallery  
32 East 51st St.  
New York, NY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF GEORGIA  
GEORGIA MUSEUM OF ART  
ATHENS, GEORGIA  
January 18. 1949

Dear Edith:

You would be pleased if you walked into our Museum any day this month, as we are showing your husband's fine painting of the French landscape as well as the Julian Levi "Wasteland Images" in our Memorial Room. We have set up in this room over 30 landscapes beginning with the Hudson River School in order to show a century of landscape painting. Among others now hanging in this room, the David Fredenthal, "Within The Garden Wall" has brought many favorable comments.

In the Lamar Dodd Room we are exhibiting watercolors only. On the middle South wall is hung Kuniyoshi's "She That Mourns", which attracts much attention.

Next month we are showing seascapes and other paintings of water in the Memorial Room while in the Lamar Dodd Room we will specialize in abstract and semi-abstract works of art. Among these will be George L.K. Morris and Stuart Davis. I mentioned this to let you know that your gallery has meant much to our exhibitions.

I hope that you will go by the Luyber Galleries to see the Lamar Dodd exhibition this month. I feel that his latest work, done on Monhegan Island, Maine the past summer, will insure for him a reputation of outstanding national fame.

With best wishes to you.

Sincerely yours,



Alfred H. Holbrook  
Director  
Georgia Museum of Art

Mrs. Samuel Halpert  
32 East 51st Street  
New York City, N.Y.

AHH.md



MRS. DAVID JACKSON 55 WINDSOR AVENUE BUFFALO 9, NEW YORK

Jan 19 1949

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 E 51st St  
New York City

Dear Mrs Halpert,

On behalf of the Garret Club I wish to thank you for loaning us the two paintings for our December exhibit. They were very much admired. I am sorry not to have sold one of them and thought the prices very low. As yet however we cannot seem to get a collectors group started here. An exhibit such as we had however does create a lot of interest and talk.

I wrote a simple catalogue which I will enclose for you to see and we had Miss Neilson lecture informally with a lot of questions from the audience. We had a special luncheon

men and table decorations of candles  
in wine bottles and red wine in glasses!  
It was really very effective - later on  
during the exhibit we had 'Open House' or  
"Artists Day at the Garret Club" and  
invited everyone we thought would be  
interested on a Saturday afternoon -  
We had the Opera on the radio as  
well as the paintings which made quite  
an afternoon - Mr & Mrs Burchfield came  
and brought a lot of their friends -

Thank you also for your Christmas  
Card, a beautiful drawing I thought, and  
your invitation to Shuching's opening.  
I will not be in New York until later  
on so will have to miss the party -

With best wishes to you and  
the clan for a successful year  
in 1949 - Sincerely, Yams

Martha K Jackson



Jan 19-49.

Dear Mrs. Halpert:-

Thanks for the Landford's address.

We can't blame you for balking  
at getting up at an ungodly hour on Sunday  
morn to make the only train.

So, here's the Lincoln Bus Table  
which will show you that an express bus leaves  
4:15 + 7:15 at 10:30 and another at 1:30, which  
are nearer your waking likes.

When you arrive at Lakewood  
you'll have a 15 minute rest period when you  
can phone us Deland Heights 4-0916 R and all  
drive over to Tom's River and be there when your  
bus stops there.

Since Jim Reed is out, we would  
be pleased to have you come on Jan 30<sup>th</sup>

The Sunday night train leaves  
Tom's River at 7:30. Public Service Bus also  
makes Tom's River.

Hope your Wheeler show is  
a big success

Anticipating your arrival  
with pleasure, we are

Sincerely  
George & Helen Smiley



*William A. Farnsworth Library and Art Museum*

ROCKLAND, MAINE

JAMES M. BROWN III

Director

January 20, 1949

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

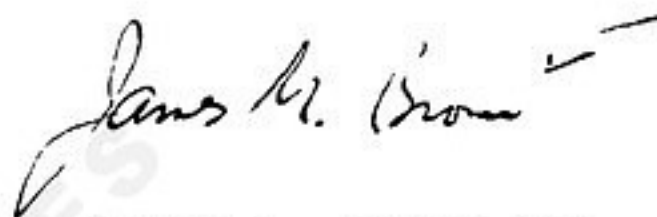
Thank you for your kind offer of a Zorach exhibition here at the Museum.

Our schedule is, at present, quite full. This summer I plan to give emphasis to the tradition and crafts of Maine with two exhibitions, one on Sailing Crafts of the 19th Century and the second on Arts and Crafts of Maine. However, I would like to have a small but distinguished show of Maine painters to run concurrently with these exhibitions and would like to talk with you concerning the possibility of borrowing some from your collection when I go to New York in February.

In October we will show the Life Magazine sculpture Lesson which features Zorach and it would become much richer if some of his original work could also be on exhibition.

With kindest regards,

Sincerely yours,



James M. Brown III

J.B./lcp

EARLE LUDGIN  
& COMPANY  
121 WEST WACKER DRIVE  
CHICAGO, ILL.

*Advertising*  
January 20, 1949

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

You had despaired of getting it, I am sure, but here at last is that promised list. It is untidy, but to have copied it would have meant further delay, and I am sure you will not be confused by the phone numbers, which can simply be ignored.

Very sincerely,

EARLE LUDGIN & COMPANY

*Earle Ludgin*  
President

EL:f  
Encl.

# CINCINNATI MODERN ART SOCIETY



EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

---

January 21, 1949

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York

Dear Mrs. Halpert:

Would it be possible for you to lend us 30 drawings all framed for a lending gallery to open during the second week in February. I would like work by the following artists, Paul Burlin, Ralston Crawford, Stuart Davis, Arthur G. Dove, Jacob Lawrence, John Marin, George L. K. Morris, Georgia O'Keeffe, Ben Shahn, Charles Sheeler and Miles Spencer.

It is our practice to lend each member one picture for one month. The works are exhibited at the Cincinnati Art Museum for several weeks before they are taken home by members. We will insure.

Sincerely,

*Edward H. Dwight*  
Edward H. Dwight, Director



C 7  
EDMUND J. KAHN

1907 TOWER PETROLEUM BUILDING

DALLAS, TEXAS

January 21, 1949

AIR MAIL

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

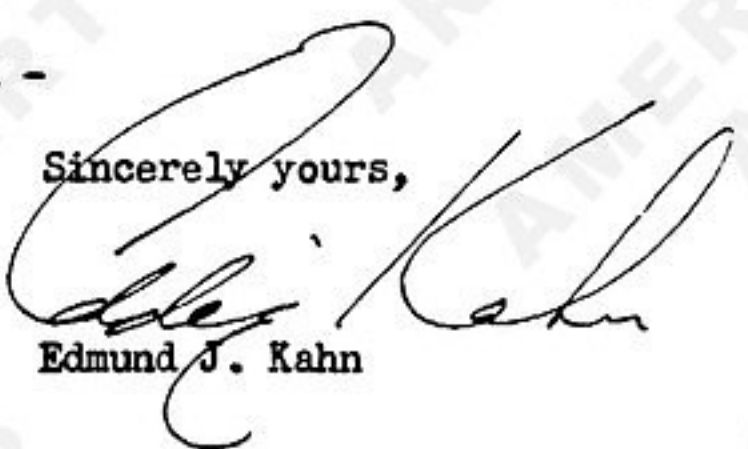
Dear Mrs. Halpert:

Like Hamlet, I cannot decide whether it is better to be or not to be posted on the doings at the Gallery. I appreciate your invitation to the party next Monday, but I feel badly that I shall be unable to attend. It would not only be a pleasure to see you and the Sheelers and our other friends, but I know I would enjoy seeing his latest works.

It is now over a year since we were in New York, and it will likely be August before we come north, but Louise and I will certainly drop in to see you when we get to New York.

With best regards, as always, I am -

Sincerely yours,

  
Edmund J. Kahn

EJK:FJ

# BORIS MIRSKI



## ART GALLERY

ETCHINGS  
PAINTINGS  
WATER COLORS  
FINE FRAMING

OIL PAINTINGS  
RESTORED

166 NEWBURY STREET - BOSTON 16  
COMMONWEALTH 6-5894

January 24, 1949

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York City

Dear Edith,

The other day Joe Gersten gave us his check for \$850 in payment of one of the Zerbe's. We are enclosing our check for it. Business being what it is, I took the liberty of deducting our \$250 credit.

Thursday evening, Joe phoned me from the airport, bringing with him the Marin and the Sheeler. I need not tell you how terribly excited all of us were, for I believe the Sheeler to be a very fine example of his work. Needless to say, he is keeping them both.

I don't suppose that life will be the same for him unless he acquires the Marin watercolor which you showed him while at your gallery. He asked me to find out if it is possible for you to chloroform Marin so that he might let it go for \$1200. I told him that I would write you and if there is a possibility, I am sure that you would do it.

Joe, Karl and myself are looking forward to your February visit. I don't know whether a Lincoln is available, but I feel certain that we will have a Buick at your disposal.

I am now in the middle of assembling the Bloom show, and "tain't easy".

Wishing you all the wonderful things in life. My very best to Charles. I remain, as always,

*Boris*

**W. STERRY BRANNING, M. D.**  
**BOWMAN W. BRANNING, M. D.**

**INTERNAL MEDICINE**

**60 S. E. 2ND STREET  
MIAMI 32, FLORIDA**

**CONSULTATION BY APPOINTMENT**

**TELEPHONE 9-1337**

January 25, 1949

Downtown Gallery  
22 E. 51st Street  
New York, New York.

Gentlemen:

In recent months a gallery has been made available in this city where paintings may be properly exhibited, and a society of Friends of Art is being formed whose purpose is to bring work of established contemporary painters to Miami. Already a group show of leading Woodstock artists' work has been presented through the courtesy of the Rudolph Galleries of Woodstock, N. Y. At the present time oils, pastels and drawings by Doris Rosenthal are being exhibited through the courtesy of the Midtown Gallery. This Miami gallery has been created in the Terry Art Institute, a non-profit institution, and has generously been placed at the disposal of the Friends of Art. Knowing of your traveling exhibitions, I am writing as a representative of the society to inquire about the possibility of obtaining a show from your gallery either this season or next. Any references which you might wish can be readily given. For immediate reference you can contact the Midtown Gallery in New York using our names.

Very truly yours,

*Bowman W. Branning*  
Bowman W. Branning, M. D.

bwb/0



TREASURER  
H. ELLIS STRAW  
878 ELM STREET  
MANCHESTER, N. H.

THE CURRIER GALLERY OF ART  
MANCHESTER, NEW HAMPSHIRE

January 26, 1949

The Downtown Gallery Inc.  
32 East 51st Street  
New York, New York

Gentlemen:

I have before me your bill Number 4504, dated December 16th, for \$1,500.00, being the balance due on the painting made for this gallery by Charles Sheeler.

I note that at the bottom of your bill there is printed "All copyright or reproduction rights reserved by artist or gallery." I have reviewed the correspondence which expresses the contract made for the production of this painting and find in it no mention that Mr. Sheeler or your gallery is to retain any copyright or reproduction rights.

Under these circumstances, we feel that this sentence should be deleted from your bill, and we would further like to have a brief letter from you confirming that this painting is sold to us without reservation.

We trust you will be glad to comply with this request.

Very truly yours,



H. E. Straw,  
Treasurer.

# KNIGHTSBRIDGE MILLS, Inc.



AGAWAM BUILDING, LAWRENCE, MASS.

CABLE ADDRESS: KNIGHTSBRIDGE

PHONE 35203

January 26, 1949

Mrs. L. G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

After an extensive business trip I just got your invoice 4387 regarding the John Marin water color which said to be paid January 1949. I may perhaps draw your attention to the fact that I bought the Marin under one condition and one assumption.

The condition was that the invoice should be sent and dated January 2, 1949 which you have done, but also that I would be able to pay the invoice during 1949. Now that the invoice states to be paid January 1949, I would rather return to you the Marin so that you can hold it until I have paid the invoice, whenever in 1949 this can be done in full is another question.

On the other hand my assumption was that you would be able to sell the two van Neegeren paintings of which to my regret I have not heard anything up to now. This puts me rather in a peculiar position as I counted on selling the two van Neegerens at a certain price in order to compensate for the John Marin.

As you know, business in America especially for a new comer has not been any too good and I do not see my way clear to pay for the Marin right now. I am telling you this frankly in order to ask your opinion what to do. I am quite willing to return to you the Marin or even the Dove of which I am so fond and which is worth more than the Marin in order that you may be convinced about my sincerity.

In the meantime, please let me hear some good news about the two van Neegerens which I would appreciate very, very much. With kindest personal regards and best wishes in which Mrs. Vandenberg joins me,

Yours sincerely,

J. Vandenberg

JV/vh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 27, 1949

*file*

Mr. Charles A. Bauer  
Newburgh  
Indiana

Dear Mr. Bauer:

I do wish that you could see your Wheeler painting in the current exhibition. It looks so magnificent in the group of really remarkable pictures that most of the visitors have selected that as first choice. We are ever so grateful to you for letting us have it in this show.

Has the O'Keeffe reached you in good condition? We were going to frame it before shipment, but decided to wait until Mrs. Bauer had an opportunity to see it and to decide on the type of frame most appropriate in your home. If -- and I hope you do -- you decide to retain this superb O'Keeffe, would you please send us the measurements so that we can have the frame made. With the measurements will you let us know what color you prefer. O'Keeffe's favorite is an off white or light grey.

I look forward to word from you and to a visit in the very near future. My best regards.

Sincerely yours

EGHla



January 27, 1949

Miss Berthe Schwartz, Secretary  
Commission of Information  
Belgian Government Information Bureau  
630 Fifth Avenue  
New York 20, N. Y.

Dear Miss Schwartz:

Don't you think that the time has come for us  
to have a settlement on the Zerbe painting  
payment?

We have corresponded since June of 1948 and the  
artist is now completely impatient about the  
matter and demands some immediate action.

May I hear from you?

Sincerely yours

EGHla

January 27, 1949

Mr. Edward H. Dwight, Director  
Cincinnati Modern Art Society  
Eden Park  
Cincinnati 6, Ohio

Dear Mr. Dwight:

While we should be very happy to cooperate with you, you have asked for a very difficult group of drawings. Both Burlin and Crawford are having one man shows out of town, and as far as Dove, O'Keeffe, Marin and Niles Speegee are concerned, we have no drawings at all by these artists. The Sheelers are conte-crayon drawings priced at \$750 and from past experience we have found it dangerous to ship these around. This leaves only Morris and Lawrence. We have several good drawings by the former and can possibly obtain one from Lawrence in the near future. All of these are unframed.

Perhaps at some future time we can be more helpful in a similar situation. I am sure that you will understand.

Sincerely yours

EGHla

January 27, 1949

Mr. Anthony Haswell  
P. O. Box 980  
Dayton, Ohio

Dear Mr. Haswell:

I am very glad that you have completed arrangements for your railroad show, and have noted on our records the five items you wish to have for this exhibition. I see from the rest of the letter that The Downton Gallery is being very well represented in this exhibition. It still surprises me that so many of the painters have used the railroad as subject material. Your show should be very exciting and I hope you have great success with it.

No doubt you have received our catalogue of the Sheeler show. You certainly can't afford to miss this occasion. The exhibition is really an experience and I look forward to seeing you before February 12th.

Meanwhile, my best regards.

Sincerely yours

EGH:la



January 27, 1949

Mr. Philip Hofer  
Harvard College Library  
Cambridge, Massachusetts

Dear Mr. Hofer:

My curiosity got the best of me and here I am  
inquiring about the Zorach situation.

Has any decision been made regarding the sculpture  
commission. Do let me know.

Sincerely yours

DCHla

January 27, 1949

Mr. Alfred H. Holbrook, Director  
Georgia Museum of Art  
University of Georgia  
Athens, Georgia

Dear Alfred:

It is always fun getting letters from you. Your enthusiasm is very encouraging even via the post.

Of course we are delighted that the pictures are functioning well and I sincerely hope that the public appreciates what you have been doing and are doing for Georgia. I am still hoping to get down to Athens. As soon as we make some money in the gallery I shall indulge myself in a trip and some day you will see me barging in to the University Museum.

In spite of inadequate results we are kept very busy in the gallery, but I shall do my utmost to get to see Lamar Dodds exhibition as I do admire his work so much and enjoy it every time I see it in one of the large exhibitions which opens after hours or is open on Sunday.

Meanwhile, my very best regards to you.

Sincerely yours

EGHla

January 27, 1949

Mrs. David Jackson  
55 Windsor Avenue  
Buffalo 9, New York

Dear Mrs. Jackson:

Thank you for sending me the catalogue.

I am so pleased that the exhibition was a success and hope that the members were appreciative of your efforts in connection with this exhibition.

It is too bad that you could not be with us on Monday at the Sheeler party. It was great fun and the exhibition is really superb. I do hope that you will be in town during the show which continues until February 12th. It is always nice to see you.

Sincerely yours

BGHla



January 27, 1949

Mr. Oliver B. James  
Security Building  
Phoenix, Arizona

Dear Mr. James:

I checked with several people connected with An American Place and no one seems to know of any monograph on Arthur Dove. There is one in the making, but nothing in the way of a separate brochure has been published. There are, of course, a number of books in which he has been mentioned at length and I can give you the information if you would like to have it.

The show you described sounds very exciting and I hope that Phoenix is sitting up as it should be.

I am sorry that you cannot be here to see the Sheeler show. It really looks magnificent. Of course we miss your barn and I am sure it is functioning very well where it is.

My best regards.

Sincerely yours

EGHla

January 27, 1949

Dr. Abram Kanof  
80 Linden Boulevard  
Brooklyn, New York

Dear Dr. Kanof:

In a few days the invitation to the dinner did arrive and I find that the evening coincides with the one trip I have to make in the near future. Two weeks ago I promised one of our clients in Boston that I would spend two or three days going over his collection and set the dates of the 8th, 9th and 10th of February. I am sorry therefore, that I will not be able to attend, but hope that you and Mrs. Kanof will have a wonderful time even if you do have to start dinner at the early hour of six P. M.

We are hoping to see you here in the near future because I am sure you will want to visit the Sheeler exhibition. It is really magnificent.

My best regards to you both.

Sincerely yours

EGH1a

January 27, 1949

Mr. Robert Allerton  
Lawai-Kai  
Koloa-Kauai, T. H.

Dear Mr. Allerton:

About a week ago I sent you a group of photographs including a cross section of the weathervanes I thought might be of interest to you. Have you received these?

We have in recent months found some very exciting folk art paintings, but I shall wait until your visit in the summer to discuss these. Of course I am still hoping to make the long looked for trip to Hawaii and hope that the situation will be such as to make it possible for me to take a trip of this kind.

Meanwhile, my very best regards.

Sincerely yours

EGH1a



January 27, 1949

Mr. Earle Ludgin  
121 West Wacker Drive  
Chicago 1, Illinois

Dear Mr. Ludgin:

It was indeed very kind of you to send me the list. I shall be very discreet and not barrage any of these people with mail.

I was hoping to see you long before this, but now that the Sheeler exhibition is on, perhaps it will tempt you to pay us a visit. Meanwhile my best regards.

Sincerely yours

EGHla

January 27, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Boris Mirski  
Boris Mirski Art Gallery  
166 Newbury Street  
Boston 16, Massachusetts:

Dear Boris:

It is always good to hear from you. With a check as an enclosure, a letter is really a sensation.

How did your Knaths show go? I am very eager to hear about your methods of obtaining several paintings directly from Paul Rosenberg. Did you use chloroform, or is business that bad on 57th Street?

Your energy frightens me a bit. Now that you have gone through with the Knaths exhibition, I see you are getting yourself into the Bloom show business. It should be very exciting, and I wish you lots of luck with it. Incidentally, what are the dates for the Levine show? Of course I personally feel that it would be better to leave some of your ammunition for the fall, but if you still feel that Spring is better, do let us know very soon as some of the pictures may be hard to get, particularly with so many national shows going on simultaneously. One of our clients who has a very important Levine is planning a trip to Europe, so all in all, I think it would be a good idea to get started on the plans if the show is really imminent.

Perhaps I can discuss this with you when I am in Boston. Yes, I finally broke down and promised to visit Karolik. My present plan is to spend two days in Boston and leave the evenings free for my friends, in the hope of seeing you, Zerbe, Gersten and a few others. The tentative dates are February 6th to 9th, flying back to New York on the 10th.

Of course I am delighted that Gersten feels so strongly about the two pictures he took with him. The other Marin he saw is marked \$1500 and I shall see what I can do with Mr. Marin about getting a cut. Young John is feeling his oats and is getting very tough about reducing prices, but I shall do my best. The split commission makes it impossible to make any deduction from our own figures as we get a reduced commission from Marin in the first place. However, I shall keep you informed.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

0401, 72 7700000

Wasn't it nice that Karl got another prize. We'll have a lot to gossip about when I get to Boston unless you come here first.

Meanwhile, my best regards.

Boston 10, New Orleans 1961  
185 Broadway Street  
Boston 10, Mass 02111

1000 1 1980

Sincerely yours,

1. The first part of the document is a letter from the President of the United States to the President of the Senate, dated January 1, 1901. The letter is signed by William McKinley and is addressed to Charles McNary. The letter is a copy of a letter that was sent to the President of the Senate by the President of the United States.

**EGHLa**

The first part of the document is a letter from the Secretary of the American Red Cross to the Secretary of the American National Red Cross. The letter is dated 1918 and is addressed to the Secretary of the American National Red Cross, 1717 K Street, N.W., Washington, D.C. The letter is signed by the Secretary of the American Red Cross, 1717 K Street, N.W., Washington, D.C.

The second part of the document is a letter from the Secretary of the American Red Cross to the Secretary of the American National Red Cross. The letter is dated 1918 and is addressed to the Secretary of the American National Red Cross, 1717 K Street, N.W., Washington, D.C. The letter is signed by the Secretary of the American Red Cross, 1717 K Street, N.W., Washington, D.C.

The third part of the document is a letter from the Secretary of the American Red Cross to the Secretary of the American National Red Cross. The letter is dated 1918 and is addressed to the Secretary of the American National Red Cross, 1717 K Street, N.W., Washington, D.C. The letter is signed by the Secretary of the American Red Cross, 1717 K Street, N.W., Washington, D.C.

The fourth part of the document is a letter from the Secretary of the American Red Cross to the Secretary of the American National Red Cross. The letter is dated 1918 and is addressed to the Secretary of the American National Red Cross, 1717 K Street, N.W., Washington, D.C. The letter is signed by the Secretary of the American Red Cross, 1717 K Street, N.W., Washington, D.C.

The fifth part of the document is a letter from the Secretary of the American Red Cross to the Secretary of the American National Red Cross. The letter is dated 1918 and is addressed to the Secretary of the American National Red Cross, 1717 K Street, N.W., Washington, D.C. The letter is signed by the Secretary of the American Red Cross, 1717 K Street, N.W., Washington, D.C.



MUSEUM OF FINE ARTS  
BOSTON 15, MASSACHUSETTS

OFFICE OF THE REGISTRAR

January 27, 1949

The Downtown Galleries  
32 East 51st Street  
New York City

Gentlemen:

Mr. Maxim Karolik has informed us that he has purchased from you the four watercolors which are registered here in your name as T.L. 6688. Would you please sign and return to us the enclosed receipt together with the original Museum receipt for these watercolors so they can be transferred to Mr. Karolik.

Sincerely yours,



David B. Little  
Registrar

Encl.

January 27, 1949

Mrs. Elizabeth Navas  
306 East 66 Street  
New York 21, N. Y.

Dear Elizabeth:

In writing to you about the Kuniyoshi, what I really wanted to know was whether you wish to have the picture delivered to Lowy right away or have us hold it until shipping time. I am a bit hazy about the current arrangement. Do let me know.

The payment, as always, is understood and is perfectly satisfactory to us. As a matter of fact we would let you buy a dozen additional pictures under the same arrangement even if it meant payment the following July. So, come in a pick a batch. We might throw in an extra picture on a group of twelve, to fall in line with the new methods pursued above the mason and dixon line.

We are having a wonderful time with the Sheeler show, particularly with the younger collectors who are seeing American art history for the first time. And so, life goes on, repeat after repeat, but I suppose it is all listed under the name of progress.

And so, best regards.

Sincerely yours

EGHla

January 28, 1949

Mr. S. S. Spivack  
Interior Design and Decoration  
40 West 40 Street  
New York, N. Y.

Dear Spivy:

You owe me a fillet mignon dinner in the Pump Room for the hours of bookkeeping I have had to resort to to check your account over a period of three years. The enclosed single sheet represents all the Sturm und Drang. You will note that it balances perfectly with the exception of the \$40 credit which was retained on our books with the thought that you would be spending some more on art. However, I am enclosing the check which makes the balance complete.

In rechecking, we found that you received the sales tax refund on all the items with the exception of the three which have red dots. The sum total of that is \$9.17, but we really can not make the reductions two years after the event, with all the bookkeeping involved.

When you returned the Mann and Snelker, you agreed that the credit should be less than the purchase price. We allowed \$2000 instead of \$2050 for the work entailed. As you know, it is customary for all galleries to deduct from 20% to a 10% minimum on any returns, but we just evened the account at the time as you agreed.

I hope that this is all satisfactory, now that you have all the details, including items for which you evidently did not retain the bills.

And so, cherio.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



B. BLICHER, D. D. S.

720 COMEAU BUILDING  
WEST PALM BEACH, FLORIDA

January 31, 1949

The Downtown Gallery, Inc.  
32 East 51 Street  
New York City

Dear Sirs:

Enclosed is your receipt for the Kuniyoshi painting. I have had this painting hung in my home for over a month and I like it as much as I did the day I purchased it, but Mrs. Blicher has taken an antipathy toward this work.

To preserve peace in the family, would you be willing to take this painting back? I would let you deduct the cost of crating, plus what you would think would be fair as a rental charge and keep the balance of the money as a credit toward any purchases which I would make when I am in New York this summer.

Of course, I do not know what your policies are, and if you insist, I will send you a check for the balance owing, but if you can see things along the lines above, I shall be very grateful.

Sincerely yours,

  
Dr. Barney Blicher.

# CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

---

January 31, 1949

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Certainly I understand about your not being able to get together an exhibition for us at such a short notice. Next time I will let you know far in advance.

We are all enjoying Halston Crawford's visit here and are looking forward to the exhibition of his paintings.

Next time I am in New York I will visit you.

Sincerely,

*E. H. Dwight*

Edward H. Dwight, Director





Begin  
with

at completion and last

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BATTLE CREEK ART CENTER

53½ East Michigan Avenue

BATTLE CREEK, MICHIGAN

Feb. 1, 1949

Miss Edith Gregor Halpert  
Director, Downtown Gallery  
32 E. 51st Street  
New York 22, New York

My dear Miss Halpert:

Thanks for your kind letter of Dec. 30 relative to an exhibit at the Battle Creek Civic Art Center which we discussed while in Milwaukee.

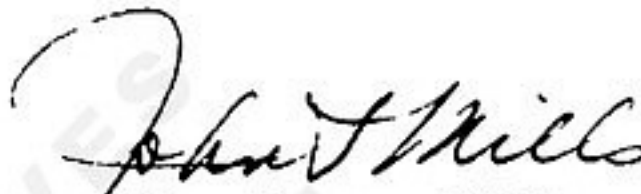
Leaving the selection of paintings to your good judgement, we could certainly arrange for the exhibit to appear also at the Grand Rapids Art Center, Kalamazoo Art Center, Olivet College and Albion College; all four within a radius of 50 miles from Battle Creek. We could use the exhibit any time from now on as there are open dates between us on which we could manage to have the exhibit carry through.

However, we would welcome any suggestion you have as to this exhibit which we would enjoy so much and how it might be managed.

I will endeavor to get a firm commitment from the four other institutions as to dates they would prefer to have the exhibit.

It was very pleasant to meet you, of all places in Milwaukee, after hearing of you from Ruben Tam and other friends.

Sincerely,

  
John Fraser Mills,  
Director



# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

## SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The time shown in the above message and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

CTB963

CT•LLE500 NL PD=CINCINNATI OHIO 1=

CHARLES ALAN=THE DOWNTOWN GALLERY

32 EAST 51 ST NYK=

FEB 1 1961

TO COMPLETE DATA FOR OUR CATALOGUE WE NEED IMMEDIATELY  
CHECKLIST OF ALL CRAWFORD PAINTINGS INCLUDING DIMENSIONS  
HEIGHT THEN WIDTH AND VALUATION OF EACH THIS SHOULD INCLUDE  
PAINTINGS OWNED PRIVATELY AND BY INSTITUTIONS AND ASSUME THAT  
THOSE LISTED WITHOUT OWNERSHIP INDICATION ARE BEING SHIPPED BY  
YOU PLEASE SEND AIR MAIL SPECIAL=

PHILIP ADAMS CINCINNATI ART MUSEUM=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



HARVARD · COLLEGE · LIBRARY

CAMBRIDGE 38 · MASSACHUSETTS

February 1, 1949

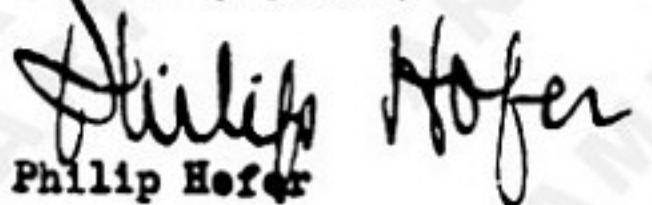
Mrs. Edith Greger Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I have nothing to report on the Zorach situation. Because my colleagues are very conservative, I am afraid they will choose a more "conservative" artist. We have had a meeting, and that seems to be the trend now.

I will let you know if there are any favorable developments, and I presume you are willing to have his name kept in because one can never tell with boards of trustees!

Sincerely yours,

  
Philip Hofer

PH:nfs



**RAILS**  
SPICE BARS  
BOLTS NUTS SPIKES  
FROGS SWITCHES  
TIE PLATES  
RAIL BRACES  
TRACK TOOLS  
ALL TRACK ACCESSORIES  
STEEL PLATES  
ALLOY STEEL  
**STEEL PILING  
PIPE**

# **L.B. FOSTER COMPANY**

(INCORPORATED)

**TRACK EQUIPMENT  
FOR INDUSTRIAL RAILROADS**

**STEEL PRODUCTS**

PARK-MURRAY BLDG., 11 PARK PLACE

**NEW YORK 7, N. Y.**

MAIN OFFICE  
PITTSBURGH 30 PA  
CHICAGO OFFICE  
CONTINENTAL ILLINOIS BANK BLDG  
CHICAGO 4 ILL  
HOUSTON OFFICE  
ELECTRIC BLDG. 1016 WALKER AVE  
HOUSTON 2 TEXAS  
SAN FRANCISCO OFFICE  
315 MONTGOMERY STREET  
SAN FRANCISCO 4 CAL

WAREHOUSES  
CHICAGO ILL  
HOUSTON TEXAS  
AMSTERDAM N Y  
DELAWARE N J  
PITTSBURGH PA

CABLE ADDRESS  
FOSTERAIL  
ACHE CODE

February 1, 1949

The Downtown Galleries,  
32 East 51st Street,  
New York, N. Y.

Attention: Mrs. Edith Halpert  
or  
Mr. Allen

Dear Sirs:

Mr. O'Connor, of the Carnegie Museum here in Pittsburgh has suggested that I address you in the matter of my interest in purchasing a painting by Miss Georgia O'Keeffe, "Ram's Skull with Brown Leaves", which was shown at the International, here, last December. If this painting is still available, I would be interested in having a price on this painting. Naturally there was a price placed on this painting for the duration of the exhibit but I would be uninterested at the figure of \$3,500.00 that was quoted then.

Yours very truly,

Milton Porter.

MP/gk



February 2, 1949

Mr. A. L. Rossiter  
Boston Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Rossiter:

As we had originally planned, I shall visit you at the Museum on Tuesday and Wednesday, February 8th and 9th.

I look forward to seeing you and the Karolik collection. When I arrive in Boston Tuesday, I shall telephone you to make sure that you are free.

Sincerely yours

EGHla



# Guaranty Trust Company of New York

New York Offices  
140 Broadway  
Fifth Avenue at 44th St  
Madison Avenue at 60th St  
Rockefeller Plaza at 50th St  
Trust Department

140 Broadway  
New York 15, N. Y.

February 3, 1949

Foreign Offices  
London  
Paris  
Brussels

In replying please refer to

Personal Trust Division

The Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

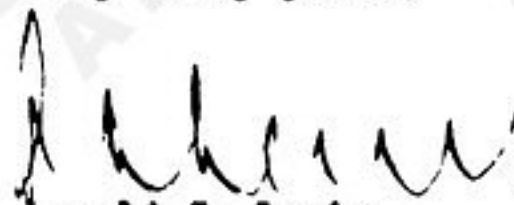
Gentlemen:

In re: California Palace of the Legion of Honor  
Trust - V 2351

Pursuant to the instructions of the Board of Trustees of the California Palace of the Legion of Honor, we enclose our check to your order in the amount of \$850. representing payment in full of the purchase price of a painting by Ben Shahn, entitled "Ohio Magic."

Will you kindly send us a receipted bill in duplicate so that we may have a copy for our records and one to forward to the Board of Trustees.

Very truly yours,

  
Arnold C. Lewis  
Authorized Signature

6T350:nd  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHAS. A. BAUER  
NEWBURGH, INDIANA

February 4, 1949

Miss Edith G. Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Miss Halpert:

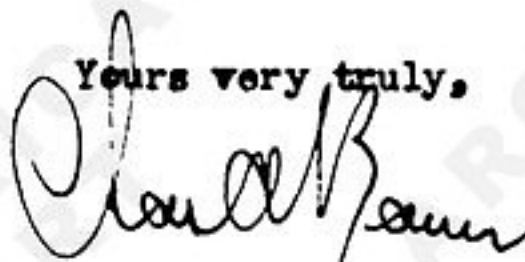
With a great deal of reluctance, I returned "Black Place" to you by express February 2nd.

I am still hoping that with a little luck and no one else picking it up first, I shall still acquire this particular O'Keeffe, but at the moment it is out of the question.

I greatly appreciate your kindness in sending the picture out here, and hope that in due course it will not have been in vain.

My best regards.

Yours very truly,



ChasABauer/en

February 5, 1949

Dr. Bowman W. Branning  
60 S. E. 2nd Street  
Miami 32, Florida

Dear Dr. Branning:

I was very much interested to learn that a gallery is functioning in Miami. About two years ago, when I was staying at Palm Beach, I drove over to Miami and very much surprised that there were no serious art activities in so vital a spot in America. I am delighted that this has been changed.

Of course we shall be glad to cooperate with you in this new venture. A list of the artists we represent is enclosed and under separate cover I am sending you a brochure which gives more information about these artists.

When you have had an opportunity to study the literature, perhaps you will be in a much better position to decide what type of show would be of special interest. The artists, media and number of exhibits. We always prefer to arrange an exhibition especially suited for the locality and think it best to have the decision made by those who are familiar with the territory.

When I hear further from you we can continue discussing our arrangements.

Sincerely yours

EGHla



February 5, 1949

Mr. Milton Porter  
L. B. Foster Company  
Pittsburgh, Pennsylvania

Dear Mr. Porter:

Thank you for your letter.

The O'Keeffe painting "Ram's Skull and Brown Leaves" is now on exhibition at the Herron Institute in Indianapolis, but we expect to have it in our possession within the next two weeks.

The price O'Keeffe set on this painting is \$3500 as indicated in the Carnegie Institute records. If you wish to make an offer I shall be very glad to discuss the matter with O'Keeffe.

We have in stock at the present time a comprehensive collection of her paintings of various periods and various subjects, ranging in price from \$750 to \$5000. I shall be very glad to send you photographs of some of these pictures or better still, show them to you when you are next in New York.

May I hear from you?

Sincerely yours

EGHLa

February 6, 1949

Mrs. Eugene H. H. Baxter  
800 West Ferry  
Buffalo, New York

Dear Mrs. Baxter:

I am enclosing a catalogue of the forthcoming exhibition of paintings and drawings by William Brice, in whose work you appeared to be interested.

In the hope that you are planning to be in New York during the period of Brice's exhibition, I am sending you this advance notice. Included in the show are paintings of varied subject matter and ranging in price from \$550 to \$200. There are some superb drawings in the collection as well. These range from \$35 to \$100, and are really magnificent and compare very favorably with the paintings.

I do hope that you will be in.

Sincerely yours

EGHla

# THE CORCORAN GALLERY OF ART

WASHINGTON 6, D. C.

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

February 6, 1949

Downtown Galleries  
32 East Fifty-first Street  
New York, New York

Gentlemen:

Pursuant to our recent visit, I take pleasure, on behalf of the Jury for the Twenty-first Biennial Exhibition of Contemporary American Oil Paintings, in formally inviting the paintings listed below, which you already have generously promised us for the exhibition.

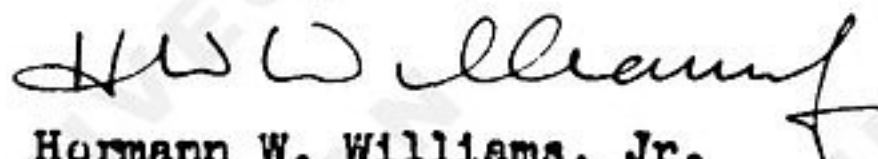
	Breinin, Raymond	Seaside View
B-364	Levi, Julian E.	Promised Land
	Levine, Jack	The Last King
B-3449	Sheeler, Charles	Improvisation on a Mill Town
B-334	Marin, John	Movement Sea and Sky
B-1914	Zerbe, Karl	East of Lexington
	Siporin, Mitchell	End of an Era

Please have the entry cards filled out as soon as possible, following the printed instructions, except that Budworth's have been instructed to collect your paintings on Monday or Tuesday, February fourteenth or fifteenth. We should appreciate their being ready at that time.

A supply of glossy photographs sufficient for distribution to the press would also be appreciated. These should be here by March first.

Thanking you again for your courtesy and cooperation, I am

Sincerely yours,



Hermann W. Williams, Jr.  
Director

HWW:KK



February 7, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dr. B. Blicher  
720 Comeau Building  
West Palm Beach, Florida

Dear Dr. Blicher:

Thank you for your very frank letter.

I shall be equally frank in my reply. I do not know whether you are familiar with the methods pursued in the American art field. While we are called dealers, we are not actually so, as we do not buy and sell. We merely act as agents for the artists, working on a commission bases. When a painting is sold we advise the artist of the sale, and frequently advance the money to him, unless it is sold on the installment plan. In each instance the sale is considered a final transaction and we are not in a position to take back any pictures under the circumstances. On the other hand, we do not want to have dissatisfied clients or dissatisfaction in half the family.

Therefore, I would suggest that you complete payment on the painting, keep it for some time, and perhaps with your enthusiasm for it you can win over Mrs. Blicher. On the other hand, if within two or three months she still feels unhappy about the picture, we can make an arrangement to exchange the painting for another example by the same artist. When you and Mrs. Blicher come North some time in the near future we can show you some other paintings by Kuniyoshi -- I hope he will have some available as he is a very slow producer -- and if you find one that you both prefer, we can then make arrangements about an exchange.

I hope that this solution will be satisfactory to you. Personally I feel that you would be making a great mistake to turn back, even in an exchange, such an excellent painting by such an outstanding artist. But, you may use your own judgement and consider an exchange at some future time.

I hope to have the pleasure of meeting you on your next visit.

Sincerely yours

EGHLA

February 7, 1949

Mr. Gordon Smith, Director  
Currier Gallery of Art  
192 Orange Street  
Manchester, New Hampshire

Dear Mr. Smith:

I have started working on the folk art list, but am called away for a few days. When I return from Boston the latter part of this week I will try to complete the list and send it to you promptly so that the plans can be completed. I do want to make sure that you get a superb collection to make a real event of the exhibition. Perhaps you will be in town before the end of this month when we can go into it more thoroughly. If not, I shall send you the list and as many photographs as I have available for your final selection.

My best regards to you and Mrs. Smith.

Sincerely yours

DGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 7, 1949

Mr. James M. Brown III, Director  
William A. Farnsworth Art Museum  
Rockland, Maine

Dear Mr. Brown:

I was very glad to hear from you and am looking forward to your visit during this month when we can discuss further the arrangements for cooperating with you in your forthcoming exhibitions.

Sincerely yours

EGHla



February 7, 1949

Mr. Maurice Lazarus  
FOLEY'S  
Houston 1, Texas

Dear Mr. Lazarus:

Thank you for your letter. I did not reply more promptly because I was waiting for a print of the painting from the photographer. This has just arrived and is enclosed.

I am also sending you a print of a painting called "Powerhouse" which we have just repurchased from a client who has moved to Chile. I thought you would find it more interesting to see representations of two facets of Sheeler's paintings. I am sorry that you cannot see the entire exhibition, but you have probably read in the magazines about the tremendous excitement it is creating in New York.

"Massachusetts Barn" was painted in 1948 and has more abstract elements incorporated, representing his latest phase, while "Powerhouse" is more dramatic in character and demonstrates the extraordinarily stark effect that Sheeler achieves in his simplifications. The price of each is listed on the reverse side of the photograph, and I can recommend either picture very highly as an excellent representation of the artist at his best.

We are delighted that you are enjoying your Jacob Lawrence. It is, in my estimation, one of the most interesting paintings by Lawrence, who as you know, is rapidly achieving a place of high prominence in the history of American art.

I do hope that you and Mrs. Lazarus will be up North in the near future and that I shall have the pleasure of meeting you both.

Sincerely yours

BGH:la

1100  
1700

February 7, 1949

Mr. J. Vandenberg  
Kingsbridge Mills  
Lawrence, Massachusetts

Dear Mr. Vandenberg:

I am very sorry that I have been causing so much difficulty with our bills. It is now being returned with the correction and you may make the payments at your convenience during 1949, carrying out the original program of sending us a check whenever you find it feasible. Please don't worry about it.

We have offered the van Meegerens to several collectors and museums and have finally contacted two or three dealers, including one who specializes in Dutch art in Philadelphia. However, it seems that a good many of his pictures have been sent over to this country and none of these evidently have found buyers. I have been unable to get any favorable response, and since in this gallery we cannot put them on public view, I doubt whether anything further can be done. I cannot tell you how sorry I am not to be able to be of more help but I think you can understand the situation.

I do hope that you and Mrs. Vandenberg will be in New York in the near future. It is always such pleasure to see you.

Sincerely yours

EGH:la



Box 516  
Shut Beach, Conn.  
Febr 8, 1949

Dorchester Gallery  
New York, N. Y.  
Dear Sir,

Reading the Christian Science Monitor  
of Feb. 6 - I found the print "Five Apples", a  
painting in tempera by Charles Shuler,  
loaned by your establishment.

It is breathtaking in its beauty and fresh-  
ness. My husband and I would love to own  
this picture but since this is at this time  
financially improbable, we should like to  
get a good colored print of it.

Are they available, in what size and  
how much do they cost? We shall sincerely  
appreciate this information.

Very truly yours,

(Mrs Otis D. Brown) Mathilde C. Brown.



ESTABLISHED 1866

# The Dayton Malleable Iron Co.

*Dayton 1, Ohio*

P O BOX 980

February 8, 1949

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

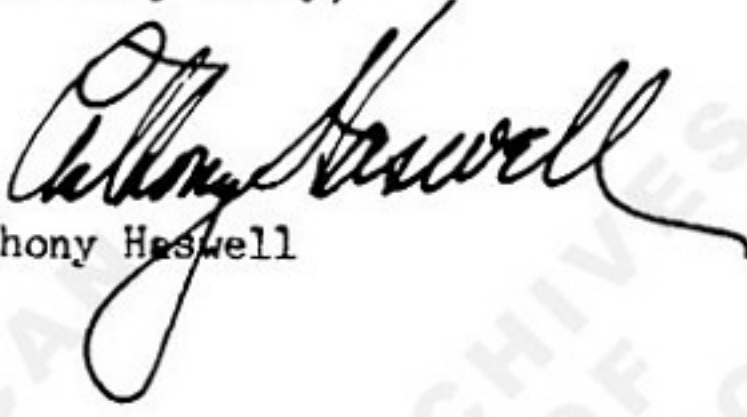
Dear Mrs. Halpert:

Thank you very much for your letter of January 27 which would have been answered much earlier had I been in the city.

I greatly appreciate the very real help which you have given us on the railroad show, and I know that the Downtown Gallery representatives will form a most important part of the exhibition.

I am very sorry that my schedule will not permit me to get to New York before February 12 as I would like to see the Sheeler show as much as any exhibition that will be shown in New York this season, but unfortunately, my travel is going to be in a different direction.

Yours very truly,

  
Anthony Haswell

AH:jz

THE UNIVERSITY OF GEORGIA  
GEORGIA MUSEUM OF ART  
ATHENS, GEORGIA

February 8, 1949

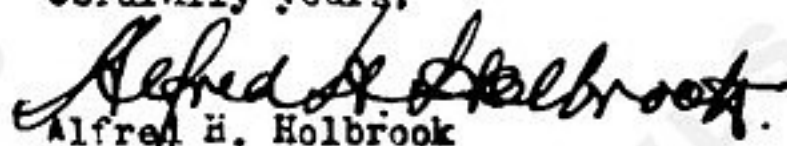
Dear Edith:

The large painting by Dante "Stream of Life" arrived today in good condition. Its arrival is opportune as we had planned to have figure paintings in our gallery during March and this one will fill an important space.

Thank you for your generous cooperation and your kind thoughtfulness of our needs. We trust that you will extend our sincere appreciation to the donor of the painting.

With the best of good wishes to you.

Cordially yours,

  
Alfred H. Holbrook  
Director  
Georgia Museum of Art

Mrs. Samuel Halpert  
Director, Downtown Gallery  
32 East 51st Street  
New York City, N.Y.

AHH:md

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

B. BLICHER, D. D. S.

720 COMEAU BUILDING  
WEST PALM BEACH, FLORIDA

Re 4-5771

Feb. 9, 1949

The Downtown Gallery  
32 East 51 St  
New York City

Sirs:

Enclosed please find cashiers check in the sum of  
Two Hundred Dollars to take care of the balance due.

Please send me a receipt for same.

Thank you,

  
Dr. Barney Blicher



EVANSVILLE'S NUMBER ONE CIVIC PROJECT:

*A New Museum as a Civic Center for a Cultured Community*

# THE EVANSVILLE PUBLIC MUSEUM

~ THE SOCIETY OF ARTS, HISTORY, AND SCIENCES ~

216 NORTHWEST SECOND STREET  
EVANSVILLE 8 • INDIANA  
Telephone 4-4818

Feb. 9, 1949

Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Sir:

Enclosed is a check for \$13.50 for the one  
Muniyoshi drawing "Still Life With Checkered  
Handkerchief" - your price was \$15.00.

Thank you kindly.

Sincerely yours,

THE EVANSVILLE PUBLIC MUSEUM

*Pauline Hollingsworth*

Pauline Hollingsworth, Sec'y

2  
encl.



#### BECOME A MEMBER

Museum Activities—Exhibitions, Lectures, Advisory Service, Youth Extension Work, Recreational Programs, All contribute to the intellectual and moral growth of the community. Call 5-9800 for information about membership and direct participation in, and support of, Museum functions.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 9, 1949

Mr. Albert Christ-Janer  
Art Department  
University of Chicago  
Chicago, Illinois

Dear Mr. Christ-Janer:

The Walker Art Center advised us today that the Kuniyoshi "Bather Under Water" which they purchased had not been received. Will you kindly have this checked into, as we were under the impression this drawing had been sent on to Minneapolis.

Thank you.

Sincerely yours

# SAN FRANCISCO MUSEUM OF ART

## THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President  
GRACE L. McCANN MORLEY, Director

February 10, 1949

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

After starting correspondence with Yasuo Kuniyoshi about an exhibition jointly sponsored by this Museum and Mills College, I hear from Donald Bear that he is planning a three-man show of Kuniyoshi, Davis, and Watkins for August which will go to the De Young Museum in September. I have called Heil to pour oil on the waters before they get troubled. He was agreeable except that he thought, as I do, that there should be no duplication in the works shown at both places. Do you think that our one-man show is still feasible? Our budget, as well as Mills', is very restricted, but if you would pack them we would handle the shipping and the insurance both ways. As I wrote Kuniyoshi, I thought perhaps thirty small and medium sized canvases would be adequate for showing here. To date, I have tentatively set on May 3 to 29. After Mills shows them in July it might be possible that Seattle would be interested in seeing them, since Seattle was the place where Kuniyoshi landed in this country. It would have a definite newsworthy angle for them, but until I hear from you that we can get them to show, I have hesitated writing them.

Hoping to hear from you soon, and with all kindest regards,

Sincerely,

*Rich Freeman*

Richard B. Freeman  
Assistant Director

RBF:nb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF MINNESOTA  
THE UNIVERSITY GALLERY  
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

February 11, 1949

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We are making return shipment of Paul Burlin's paintings within the next few days. Our headmen in the shop has been ill therefore there has been a delay.

The University Gallery would like to purchase Burlin's THE TESTALIAN PROGRESS OF JULIUS and I am writing to ask whether it could be tentatively reserved for us.

Mr. Arnason told me that he had explained to you when in New York that our budget is so set up that any purchases of any size must come from special funds allotted us. This is usually granted sometime in May. We realize that should someone wish to purchase it meanwhile that we have no right to hold it back from an immediate sale.

The exhibition has been a very stirring one and has aroused much interest and questioning. Paul Burlin is a marvelous person and has made a real contribution to us. We are most fortunate in having him here.

Thank you for all you have done for us.

Most cordially,

*Ruth Lawrence*  
(Mrs.) J. C. Lawrence  
Director

JCL:gfj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Antique and Modern Paintings  
Restoring - Framing

Coleman Art Gallery

255 South Sixteenth Street  
Philadelphia 2, Pa.

Cable Address  
"ROMANTIEK"

Paris - London - The Hague

Feb. 13 - 1949.

Mr. Edith G. Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York -

Dear Edith:-

Our Zorach show was a complete "flop" nothing but school-teachers and student lookers, not even a nibble. We shall return the water-colors and sculpture on the next truck trip to N.Y. - in about a week -

Otherwise nothing new to report. Gradually regaining strength and becoming more active slowly.

We send you all our best wishes & hope things are busier <sup>in New York</sup> than here.

Sincerely -  
Paul Coleman

Prior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Tar Rock Road  
Westport, Conn

Sunday  
Feb 13, 1949

Dear Edith —

I hope you  
hadn't forgotten to find me  
an "immortal sanctuary" — all  
for the price I mentioned to  
you — but, really, after  
practically being "snatched off"  
by the builders of my home  
I have only been able to come  
up breathing feebly.

Edith, I have



followed your wonderful achievements  
throughout the years (in a silent sort of  
way) & seeing you for a little while the  
other day, made it seem even more  
extraordinary because you haven't  
lost the human quality in your most  
difficult task.

I do hope you will visit us here  
we are close to the Sound & the beach  
is perfectly beautiful on a hot day.  
By the summertime I shall (I hope)  
be able to drive from Newtown -

Sincerely

Fanni (Spaer)

2760 RATHBONE ROAD  
LINCOLN 2, NEBRASKA

10,1040

Mrs. Edith Halpert,  
16 Downtown Mallory,  
32 West 51, New York City

De n nr. 21 vert.

The paper he gave me has four pictures on it. I think that he is going to have to figure out some sort of lighting for his pictures so you must know there is difficulty about it. It only gives reflections of every thing in the room. He like the picture even better than we expected to. One interesting thing is that the woman he took the picture like the woman the best of all our pictures. Isn't that amazing?

Mr. Kinch and his family have been over  
and he is an excellent father. He dulled the  
fire with a knowledge of his father in our  
room. We think that we are a well which sits  
in the house and feel that we are the most  
important.

For all this I am not for the whole round  
enclosed. I wrote to my niece in Chicago, N.Y.  
about dinner, to be sure to see you then next  
she is to go on. I am not in the old in  
out now - out in action, the union for my  
young name since my mind.

4. We feel honored to have you as a guest and hope you will enjoy the trip. We feel very grateful to you.

9. 10. 11. 12. 13.

Catherine D. Doyle

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF CHICAGO  
CHICAGO 37 • ILLINOIS

THE CENTRAL ADMINISTRATION

ROBERT M. HUTCHINS • *Chancellor*  
ERNEST CADMAN COLWELL • *President*  
R. W. HARRISON • *Vice-President*  
and *Dean of Faculties*  
J. A. CUNNINGHAM • *Vice-President*  
LYNN A. WILLIAMS, JR. • *Vice-President*

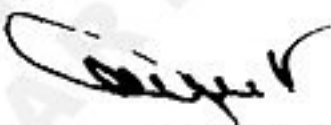
February 15, 1949

Dear Edith:

I want to tell you how much I appreciate the help you gave us on the drawing exhibit and to say that I'm sorry about the delay on Deffenbacher's drawing. Hell, I don't think I'll try to make up another show when I'm not actually the gallery manager. Anyway, the show looked good.

Many best wishes and I hope to see you soon.

Gratefully yours,

  
Albert Christ-Janer



**CARNEGIE INSTITUTE**  
**DEPARTMENT OF FINE ARTS**  
**PITTSBURGH, PENNSYLVANIA**

**HOMER SAINT-GAUDENS**  
**DIRECTOR**

February 16, 1949

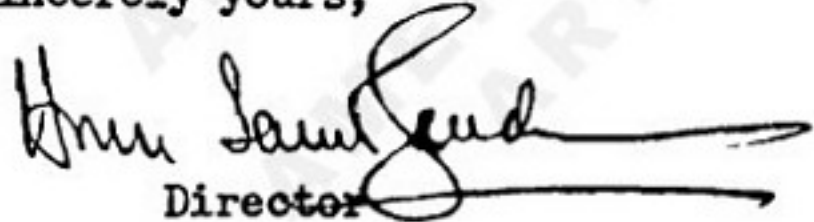
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

This is not yet my annual what-can-you-do-for-me letter. That will come a little later. But in the meantime, since, as you know, I always like to see the artists themselves, can you send me Niles Spencer's address? I have him down for the Lafayette Hotel, and I think it's been closed, hasn't it?

Anyhow, it won't be long now before I'll be bringing you a branch of forsythia in my little damp hand.

Sincerely yours,

  
Director

SG D

*Artists Equity Fund.  
320.*

February 16, 1949

Mr. Alonzo Lansford, Director  
Delgado Museum of Art  
City Park  
New Orleans, Louisiana

Dear Mr. Lansford:

Now that you are probably comfortably settled in your present home, I shall see what I can do to disturb you.

You may recall assembling the exhibition for the Belgian Government Information Bureau some time back. You may also recall that we had an offer on the Zerbe painting which we accepted by cable. All the paintings were returned to us with the exception of the Zerbe which was officially sold.

Since June of 1948 I have been corresponding with Berthe Schwartz, Secretary to J. A. Goris, the Commissioner of Information, regarding payment on the Zerbe. At one time she explained that it takes many official steps before such a transaction is completed, but that we would expect a check late last year. The correspondence has continued consistently, but to date we have have had no payment, nor have I received a reply to my last letter of January 27th.

Since you were instrumental in assembling this show, it occurred to me that you were in a better position to demand the check for us. Zerbe is getting mighty impatient, and frankly, so are we. Although I hate to bother you, we all do have responsibility in this transaction, and I sincerely hope that you can do something about it immediately to clear up the matter permanently.

How do you like your new job? Do let me hear from you. My verybest regards.

Sincerely yours

EGHla

# THE MUSEUM OF MODERN ART

NEW YORK 19

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

February 16, 1949

Dear Edith:

Bill Lieberman had a most interesting time going through your prints. He seems to have enjoyed himself and his conversation with you afterwards.

He has made out a list of prints which we do not have in our Collection and has also marked with asterisks prints which he thinks would be especially desirable.

I send you the list with full realization that you have not in any way made up your mind as to what you want to do with these prints. I do recall, however, your asking me whether I thought the Museum Print Room would be interested in having them. The list is our answer, indicating what we would like to have and what we would most like to have.

I greatly appreciate your considering us in your plans.

Sincerely,

*Handwritten signature*

*Handwritten signature*

P. S. We ~~found~~ Whitney, but find he is in Florida. Don't forget I am looking for a Tam I can go for. Good luck to Eric in his exhibition.

*Handwritten mark*

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

AHB:jws

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Beckmann	<u>Dance Hall</u>	dp
* Beckmann	<u>Railroad Car</u>	dp
Bonnard	<u>Les Chiens</u>	etch (marked in English Only Proof)
Chagall	<u>The Grimace</u>	etch & aqua
* Davis	<u>Rue Echaude</u>	litho
* Davis	<u>Arch I</u>	litho
Fiene	<u>River Boat</u>	litho
Grosz	<u>The Court Yard</u>	litho (foxed)
<del>Ganso</del>	<u>Pascin</u>	wood eng.
* Kokoschka	<u>Maria Orska</u>	litho
<del>Kuniyoshi</del>	<u>Circus Girl Balanced on a Ball</u>	litho
Lehmbruck	<u>Two Figures</u>	litho
Lehmbruck	<u>Trauernde</u>	etch
* Levi	<u>Red Dory</u>	litho
Maillol	<u>Crouching Nude</u>	litho
Maillol	<u>Crouching Nude</u>	etch
Pascin	<u>Street Scene (Havanna ?)</u>	etch (badly soiled)
Pechstein	<u>Man's Head</u>	wc
* Picasso	<u>La Toilette (G.235)</u>	litho
Picasso	<u>Still Life</u>	(Pochoir, a large one)
* Renoir	<u>Vollard</u>	litho )
* Renoir	<u>Self Portrait</u>	litho ) 4 from a broken set of the
Renoir	<u>Two Women</u>	litho ) Douze Lithographies published
Renoir	<u>Bathers</u>	litho ) by Vollard
Reuben Tam	<u>Atoll, 1945</u>	color wc
* Rouault	<u>Souvenirs Intimes</u>	(Paris, Frapier, 6 lithos and long text by Rouault; this is the first edition, I think, without the portrait of Baudelaire which belongs to the 2nd and which we have. We own two of the six <u>Souvenirs Intimes</u> portraits, signed in different states; we lack the other four and, of course, the text.)
Siporin	<u>Partial Misery</u>	color litho
T-Lautrec	<u>Sagesse</u>	litho (plate for Vieilles Histoires by Lautrec and others) (D22)
* T-Lautrec	<u>Edmee Lescot</u>	X (D32) )
* T-Lautrec	<u>Une Abacala</u>	X (D35) ) (5 of the 11 Lautrec plates for
* T-Lautrec	<u>Caudieux</u>	X (D35) ) <u>Cafe Concert</u> ; lacks the Guibert
* T-Lautrec	<u>Ducarre aux Ambassadeurs</u>	X (D36) ) portraits)
T-Lautrec	<u>Une Spectatrice</u>	X (D37) )
* T-Lautrec	<u>La Tige</u>	X (D70) litho
T-Lautrec	<u>Cover for l'estampe Originale</u>	-(D127) (Cut in half; one half, foxed, is framed; other half, badly torn)
* Vuillard	<u>Maternity</u>	color litho (framed; I think this is the third state published in Pan)
* Weber	<u>Large Three Nudes</u>	litho (one of the best lithos)
Weber	<u>Three Men at a Table</u>	(these were the only Weber woodcuts we may not have; we have no photos, they're on loan to the Whitney, I'll have to check)
Weber	<u>Nude, facing right, hands clasped</u>	

16 February 1949

Mrs. Edith Halpert  
The Downtown Gallery  
New York City

Dear Mrs. Halpert,

This spring Dwight Kirsch will complete his twenty-fifth year as teacher, promoter, and collector of art at the University of Nebraska. His record as a pioneer in the development and encouragement of art understanding in the middle west, his sincere devotion to the highest moral and ethical ideals in the practice of his work as an art educator, and his great accomplishments in building a collection of the finest American painting and sculpture at the University against typical opposition and with an extremely limited budget--all are too well known to you to require further enumeration. Suffice it to say that the art alumni of the University in recognition of his achievements and as a token of appreciation and affection are planning to sponsor a banquet in his honor to be held Saturday, March 19, during the Nebraska Art Association Annual Exhibition of Contemporary Painting, the success of which is due in such great measure to Dwight Kirsch.

We of the alumni consider it a pleasure to extend to you our most cordial invitation to attend this dinner. We realize, however, that this may not be possible, and should therefore like to suggest that you might wish to send a congratulatory message for the occasion.

Since Dwight is one of those quiet and unassuming people who works without fanfare he has too seldom had any indication of appreciation from his own community. It is our desire to express to him at this time a full measure of our esteem, and we feel that nothing could give him greater pleasure than a large number of telegrams or letters of congratulations from his many friends and colleagues in the art world. If such messages could be read aloud at the banquet, it would provide full proof of the regard with which he is held by artists, dealers, collectors and museum people. It would, we are sure, give to him a satisfaction and a pleasure which he richly deserves.

Telegrams or letters, if sent, should be addressed to the undersigned. Telegrams will be collected at the telegraph office the day of the banquet to be presented to him in the evening at the dinner, if possible. In any case, a message should be addressed: c/o Murray Turnbull, Art Dept, Morrill Hall, University of Nebraska, Lincoln, Nebr.

Although we have tried to include as many of Dwight Kirsch's friends and admirers on our mailing list as possible, there may be many whose names have been inadvertently overlooked. If you know of any others who would be interested in knowing about this would you please forward this letter or send me their names and addresses.

Sincerely yours,



Murray Turnbull, for the alumni  
1641 Vine Street  
Denver, Colorado



February 17, 1949

Mrs. Catharine D. Angle  
2760 Rathbone Road  
Lincoln 2, Nebraska

Dear Mrs. Angle:

It is always a pleasant experience to open the first letter in the morning and find a check staring you in the face.

Seriously, I was delighted to hear from you and to learn that you have acquired what I consider one of the great Marins. While we naturally have to, and like to make sales, it is always very important for us to know that a picture is well placed and will function advantageously. I enjoyed so meeting you and Dr. Angle, and feel certain that one of my favorite Marins has a perfect home. I am also pleased that the Kirschs approved of your selection. I have great respect for his opinion and I am always delighted when he agrees with mine.

It was very nice of you to talk to your niece and I look forward to meeting Mrs. Harold Turner when she is next in New York.

Meanwhile, my very best regards to you and Dr. Angle.

Sincerely yours

EOHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



W. STERRY BRANNING, M. D.  
BOWMAN W. BRANNING, M. D.

INTERNAL MEDICINE

60 S. E. 2ND STREET  
MIAMI 32, FLORIDA

CONSULTATION BY APPOINTMENT

February 17, 1949

TELEPHONE 9-1337

Mrs. Edith G. Halpert, Director  
Downtown Gallery  
32 East Fifty-first Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter offering the cooperation of the Downtown Gallery to the Friends of Contemporary Art. Just as you found lack of any serious art activity here on your visit two years ago, so did we, upon settling here eighteen months ago. We made a small start last year by interesting persons who came to our home, who liked or disliked our own small collection. With the exhibits that have been made possible this year, a surprisingly widespread interest in contemporary painting has been aroused or uncovered, and this encouraged us to form the society of the Friends of Contemporary Art, which will be formally incorporated as a non-profit organization during this week.

Due to unforeseen circumstances, it will no longer be possible to use the gallery at the Terry Art Institute. However, every effort is being made to secure adequate exhibition space, and I feel certain that such will be available for next season, if not for this. During the first week of March, Mrs. George Blackford, secretary of the Friends of Contemporary Art, will be in New York and will come to see you to discuss arrangements for future exhibitions.

Your brochure arrived today and we found it extremely interesting. It evoked no small nostalgia in my husband and me over many visits to the Downtown in the past. We hope that more than nostalgia may be evoked in the near future.

Sincerely, yours,

*Bowman W. Branning*  
BOWMAN W. BRANNING, M.D.

THE CURRIER GALLERY OF ART  
192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

DIRECTOR  
GORDON MACKINTOSH SMITH

February 17, 1949

Mrs. Edith G. Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

We are looking forward to having  
a selection of Folk Art items to be included  
in the show opening here early in March.  
It would, of course, be very helpful to us  
to have this material in time for use in  
the March issue of the bulletin, copy of  
which goes to the press on February 24th.  
I do not expect to be in New York this  
month, but I know that the exhibition will  
be an outstanding one.

Yours very sincerely,

*Gordon M. Smith*  
Gordon M. Smith  
Director

GMS/s

February 17, 1949

Mr. Henri Marceau, Chairman  
Committee on Selection  
Fairmount Park Art Association  
Philadelphia Museum of Art  
Philadelphia 30, Pennsylvania

Dear Mr. Marceau:

Thank you for your letter. I too am sorry to have missed you when you called. At the time I was doing Boston in a big way and came back quite exhausted from all the cultural contacts I made there.

The three pieces of sculpture will be available for pick-up and I hope that it can be arranged to do it closer to March 15th than the latter date as we are planning an exhibition of sculpture here and welcome all the additional space. Our sculpture show will be early American.

I hope to see you when you are next in New York.  
My best regards.

Sincerely yours

EGHla



February 17, 1949

Mr. Boris Mirski  
Boris Mirski Art Gallery  
166 Newbury Street  
Boston, Massachusetts

Dear Boris:

For many years I have been travelling with a split personality, but cannot seem to manage to split the old carcass. There are so many things to do and so many places to go that life becomes a series of omissions. The most serious omission was the fact that I did not come to your gallery to see the Knaths show and to have a chat with you. I suppose George Brewster told you about taking me out to Brookline and getting me back just in time to make the plane. Incidentally, guess who sat next to me on the way home? -- Joe Gersten.

This is rather late, but I do want to express my deep appreciation for the warm and friendly welcome and the wonderful time I had during my visit in Boston. I always come back greatly enthused about what you have accomplished there. It is really a herculean achievement and I take all my John Frederic hats off to you. Most important is the fact that I can come home with an extraordinary warm feeling from a good old Nordic town. The people you have surrounded yourself with are all so wonderful. I am referring the Gerstens and the Brewsters. The Brookline house was a revelation to me. I did not know that there still existed in our time a purity of purpose and a purity of vision such as demonstrated in the Brewster house. It was a real experience and I wish I could express myself more articulately when I talk to George. The effect of the impact keeps growing stronger and stronger and at this moment I think that I can make a complete drawing (very badly of course) not only of the general lay-out, but of the extraordinary and subtle details. Incidentally, I think Marin should be very proud to exist in such a setting, and the same holds true for all the other artists represented in the Brewster collection.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1912, May 10

When you are next in town we can go into the Levine matter seriously. I do think that it would be much more advantageous for the artist and for you to have the show early in the fall when all the important examples are available. So many of them are in exhibitions throughout the country that the show would be considerably hampered unless the pictures are invited at least three months ahead to make sure that they will not be sent elsewhere. We should get together on this before May.

My very best regards to Aida and to you.

Dear Boris:

Sincerely yours

EGHLa

[Faint, mostly illegible text block]



February 17, 1949

Mr. A. L. Rossiter  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Rossiter:

These are my belated thanks for your pleasant reception and educational tour during my visit. I really enjoyed talking with you and seeing the collection you are assembling. Incidentally, I am sending you a few drawings for consideration, within the next few days. These are being removed from the frames so that they can be shipped simply. I am referring to the Harnett drawings which are within the date specified as well as some very interesting drawings of Philadelphia and its environs by an exceedingly interesting artist of the period whose brief biographical notes I am including.

I do not recall whether I mentioned to you my desire to purchase the early American frames which you have removed from the folk art water-colors, velvets, fractures etc. Since you are planning to have everything matted and uniformly framed and have no use for the frames which were on the pictures originally, I should very much like to put in my bid for these, as we have more occasion to show these early American paintings in our collection in their native and original setting. Would you be good enough to let me know about this.

Once again I want to thank you for all the courtesies and send you my best regards.

Sincerely yours

EGHla





# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

(55)

301

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA074 PD= SPRINGFIELD MO 18 1000A=

: THE DOWNTOWN GALLERY=

: 32 EAST 51 ST=

DECIDED BUY SHEELER MARIN YOUR CHRISTMAS SHOW PLEASE SEND  
WITH BILL=

: WINSLOW AMES=

*80 Massachusetts Barre  
146 Small Pt Oak Tree on  
Main Island Me*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

355  
2  

---

710

February 18, 1949

Mrs. Otis D. Brown  
Box 516  
Shore Beach, Connecticut

Dear Mrs. Brown:

Thank you for your letter.

We are very pleased that you and Mr. Brown are so enthusiastic about the Sheeler painting of "Five Apples". The painting had been previously purchased by Mr. John Hay Whitney who is now the owner of it. No color plates have been made of this painting but the Whitney Museum has on sale a color reproduction of an early barn picture by Charles Sheeler, which you may enjoy owning. The Museum of Modern Art also has for sale a catalogue with a number of reproductions in black and white. This catalogue was issued in conjunction with the one man show the museum gave to Charles Sheeler in 1939.

Sincerely yours

EGHLa



February 18, 1949

Mr. Norman Blaustein  
Harlem Book Company  
221 Fourth Avenue  
New York 3, N. Y.

Dear Mr. Blaustein:

Quite some time ago we had some correspondence regarding the Weber and "Pop" Hart books in which you expressed an interest.

After years of waiting, we finally succeeded in extricating the books which were blocked up in a building previously owned by us. We now have on hand a little over a hundred copies of the regular edition and about fifty of the special edition, which includes an original signed lithograph by Weber. These books are of course extremely timely with Weber's one-man show at the Whitney Museum and all the publicity it is having here as well as in other parts of the country, with additional publicity forthcoming when the show travels to Minneapolis and to the coast.

In addition to the Weber books we have about three hundred of the "Pop" Hart regular edition and twenty-five of the special edition. We can send you a copy of each for examination and for your offer on the lot. Please let me know whether you wish to have us do so.

Sincerely yours

EGH1a

INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES  
FINE ARTS DEPARTMENT

February 18, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

Thank you for the loan of the two Levine paintings which we are exhibiting in our show of "Six American Painters" at the Indiana University Art Center Gallery. As you probably know, the show includes Levine, Stuempfig, Karfiol, Osver, Kuhn and Soyer.

The show promises to be a very popular one. Besides interesting the general public, we intend to use the pictures in our studio courses. Our problem out here is that our students do not have sufficient chance to see works of art by prominent painters. This will provide such an opportunity.

Thank you once again for your kind cooperation and for making this show possible.

Sincerely yours,



Robert Laurent, Chairman  
Gallery Committee



February 19, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John Fraser Mills, Director  
Battle Creek Art Center  
53½ East Michigan Avenue  
Battle Creek, Michigan

Dear Mr. Mills:

In your letter you did not specify which artists in our gallery you were particularly interested in. I was under the impression that you had in mind a one man show by Reuben Tan, which we can assemble for you. We could include from ten to eighteen paintings, together with a group of drawings in black and white, and in color, and would represent him in his several phases from 1942 to date. The show would be extremely interesting and provocative.

As I mentioned to you during our conversation in Milwaukee, we charge no exhibition fee. However, we request a sales guarantee at every exhibition point. Thus, in lieu of an outgoing fee, you own an original work of art by an important artist.

The other arrangements are the customary ones, with the institution paying the packing, transportation and insurance expense. And, where more than one institution has the same show, the expenses are divided as arranged for by the institutions involved.

If this is satisfactory to you, please let me know. Incidentally, we make the sales guarantee very small, so as not to create a serious obligation. In the case of Reuben Tan, it would be \$100, and there are enough gouaches, and even one or two small oils, which will fit into that category. Of course we are always glad to have the institution exceed the minimum.

At some future time we could also arrange some exhibition of the work of Karfiol, Karl Zerbe or George L. K. Morris who are among the slightly more productive artists in the gallery.

I look forward to hearing from you.

Sincerely yours

EGHla



February 19, 1949

Dr. Barney Blicher  
720 Comeau Building  
West Palm Beach, Florida

Dear Dr. Blicher:

Thank you for your check.

When you are next in New York I hope to have the pleasure of meeting you. We can then discuss the prospect of exchanging the Kuniyoshi if it is still in the dog-house with Mrs. Blicher.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 19, 1949

Mr. Alfred H. Holbrook, Director  
Georgia Museum of Art  
The University of Georgia  
Athens, Georgia

Dear Alfred:

I was very glad to hear that the Dante painting fits in so well with your current plans.

I suggest that you write directly to Mr. Joseph Gersten at Highland Terrace, Brookton, Massachusetts acknowledging the receipt of the picture, and, if you wish, your appreciation. People always like to get word directly rather than through a third party.

Your program certainly sounds active and should be extremely stimulating to the people in your locale. My hat is off to you.

My best regards.

Sincerely yours

EGHla

MUSEUM OF FINE ARTS  
BOSTON

DEPARTMENT OF PRINTS

February 19, 1949

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York

Dear Mrs. Halpert:

Thank you for your letter of February 17th. I will be interested in seeing the drawings you are sending. The last of our visitors saw the Karolik show yesterday and I think they liked what they saw.

We have unframed the Karolik collection temporarily, so that we can examine the drawings and make any necessary repairs. Eventually I shall probably use the best of them, although they may not always go back on the same drawings. If eventually we should not use them, I will certainly give you the first choice of having them.

Yours very truly,

*Henry P. R. Miller*

Curator.



February 19, 1949

Mr. Richard B. Freeman, Assistant Director  
San Francisco Museum of Art  
Civic Center  
San Francisco, California

Dear Mr. Freeman:

With all the famous energy that the ever-youthful Edith has corralled, it would be quite impossible to assemble a show of 25 or 30 Kuniyoshi's. If you will refer to the Whitney Museum catalogue you will note that practically his entire output is owned either by museums or by private collectors and very few by the artist himself. Thus, it would be necessary for you to write a large number of institutions and individuals to assemble such a show. I certainly should be delighted to be of every conceivable help as I could make specific recommendations where I know pictures could be had without much difficulty.

The biggest obstacle of course is the rather unusual request to have anyone else share the expense of the exhibition. The customary, and accepted method, particularly in connection with a show by an established, to say nothing of a famous artist, is for the institution desiring the show to assume all expenses. As a matter of fact it has even included, in a number of instances, a rental fee. However, we are not suggesting any thing like that. In this instance we are merely eager to work with you to make the exhibition feasible. I am afraid that you will just have to ask some of the San Francisco moguls to dig into their jeans to assume all the customary expenses in connection with big shows. I doubt whether it would be possible to have the show travel as long as you suggest, since so many of the owners refuse to lend their pictures over a long period.

May I suggest the following: Why don't you study the Whitney catalogue carefully and select from the pictures listed and illustrated, or those of which you are familiar, about forty as an important

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[illegible]

(1)  $\frac{d}{dt} \left( \frac{1}{r^2} \right) = -\frac{2}{r^3} \frac{dr}{dt}$

[illegible][illegible]

DATE: \_\_\_\_\_

[illegible]

Wird die Arbeit des Verwaltenden durch die Arbeit des Verwalteten ersetzt?

... ..

*[Faint handwritten notes at the bottom of the page]*

[illegible]



February 21, 1949

Mr. David Coleman  
Coleman Art Gallery  
255 South 16th Street  
Philadelphia 2, Pennsylvania

Dear David<sup>1</sup>

Your letter had a real Dostoevski touch.

I am very sorry that the exhibition proved such a failure. It seems incredible, particularly after the success the similar show had at this gallery. Maybe it ain't the art, but the town. In any event I hope that you are feeling better and both you and Martha are having fun in the art business in spite of every thing.

My best regards.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

February 22, 1949

Mrs. Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

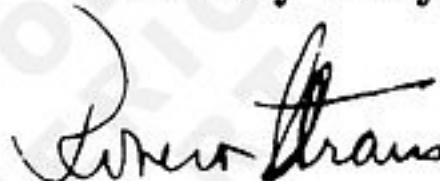
Dear Mrs. Halpert:

Enclosed is a remittance for \$950.00 covering  
the Blue Clown by Karl Zerbe. The picture  
arrived in good condition, and we thoroughly like  
same.

You said that if you had an extra copy, you would  
send me the Magazine, '48 issue, that contained the  
article on Zerbe clowns. You also said that you  
would sell me a copy of the catalogue on the  
Contemporary Arts Association of Boston's  
Retrospective Modern Show. Please advise me  
concerning both these items.

With kindest regards, remain

Yours very truly,



Robert L. Straus

RDS/ncb

February 25, 1949

Mr. Hudson Walker  
Artists Equity Association  
Grand Central Terminal Building  
New York, N. Y.

Dear Hudson:

It gives me great pleasure to enclose a gallery check for \$370. to be applied to the Welfare Fund.

Will you please let me know whether Shahn, Kuniyoshi and Tam have sent in their checks for \$150, \$100 and \$30 respectively. We are taking care of the Brice contribution which is included in the check. I think you will find all the details in my previous letter of November 27th.

Sincerely yours

EGHla

February 23, 1949

Mr. Homer Saint-Gaudens, Director  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. Saint-Gaudens:

If Niles Spencer is not torn down with the Lafayette as of March 1st, he can be reached at Dingman's Ferry, Pennsylvania, where he and his wife reside. He has not been able to locate a studio in New York will probably succeed before you have occasion to see him in New York.

I am looking forward to your visit and the forsythia. My best regards.

Sincerely yours

EGHla



GRAND CENTRAL ART GALLERIES  
INCORPORATED  
GRAND CENTRAL TERMINAL  
15 VANDERBILT AVENUE  
NEW YORK 17, N. Y.  
MURRAY HILL 6-4737

February 23, 1949

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

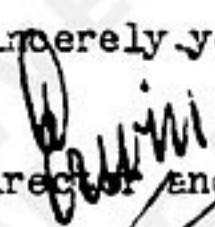
Dear Edith:

Thank you for your note of February 19th. In order to exhibit and sell an artist's work in our galleries, it is necessary that they be members, but this does not preclude their being handled by other galleries.

If Mr. Maroger would be willing to allow us enough commission to take care of both our galleries, it might be possible to handle him through you and make payments direct to you. We have done this with other galleries occasionally. Sometimes it works out, sometimes it doesn't. If the artist paints a good many pictures in a year, it might be worthwhile making such an arrangement since it would increase his sales. However, if he only does a very few I suppose it would hardly pay to bother.

As regards the Houston show, it did not come up to my expectations at all. We spent a good deal of money on the show for which we were not reimbursed and we had our two best men there for the whole period of three weeks. There were several sales, including two or three for some of the galleries but frankly, I was quite disappointed.

Hoping to see you soon, I am,  
Sincerely yours,

  
Director and Manager

ESB:nt

February 23, 1949

Mrs. Carmel Snow, Editor  
Harper's Bazaar  
572 Madison Avenue  
New York, N. Y.

Dear Mrs. Snow:

In the current issue (February 1949) of Harper's there are two fashion pages, 120 and 121, in which there are backgrounds based on drawings by Charles Sheeler and credited accordingly.

As agents for the artist, we are writing to ascertain the source of the material and from whom the magazine obtained permission for such use. Would you be good enough to send us this information.

Thank you for your courtesy.

Sincerely yours

EGH1a

February 23, 1949

Mr. Robert Laurent, Chairman  
Gallery Committee  
Indiana University  
Bloomington, Indiana

Dear Mr. Laurent:

Thank you for your official letter in which  
thanked me for lending some pictures to your  
exhibition.

I am now sending you my official acknowledgement  
thanking you for your courtesy.

My best regards to you and Mimi.

Sincerely yours

Director

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES

DAYTON 5 - OHIO

U. S. A.

SIEGFRIED R. WENG  
DIRECTOR

February 24, 1949

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We are beginning work on our catalog for "The Railroad in Painting" exhibition which is planned for April. Could you supply, at this time, glossy prints of the paintings you are lending? We are considering the list to be reproduced and are particularly eager to have a photograph of "The Wrought Iron Weather Vane." (It may grace the catalog cover.) In order that our listings may be accurate, will you please designate the credit line for each painting.

We are arranging with the Budworth Company to make all New York pickups early in April. They will contact you about April 5th, if your paintings will be available at that time. May we have the valuations before the paintings are shipped so that we might insure them in transit.

Thank you again for your generous cooperation. We will send you copies of the catalog when it is ready.

Sincerely,

*Mildred Raffel*

Mildred Raffel  
Secretary to the Director

MR k

LAWAI - KAI  
KOLOA - KAUAI  
T. H.

Dear Mrs. Harper?

The photos have

arrived we like

very much no 973

"Flying Horse" - Ideas

There are no measurements - will you

please send them

on to us as we

must know before

we can decide

Sincerely yours

Robert Merton

February 24 1949





## GALERIE GEORGES GIROUX

SOCIÉTÉ DE PERSONNES À RESPONSABILITÉ LIMITÉE

VENTES PUBLIQUES • EXPOSITIONS • EXPERTISES

43 BOULEVARD DU REGENT • BRUXELLES

TFL 1145 75 • 12 75 12  
C CHEQ. POST 476 11

REG DU COMMERCE  
DE BRUXELLES 96195

Brussels, 28.2.1949

Downtown Gallery  
32 East 51. Street  
NEW YORK ( U.S.A. )

Dear Sir ,

I send you herewith : pers. about the Zerb picture  
sol. for you for 500 \$ . Will you be so kind to follow the  
instructions about the payment .

Yours truly,

George W. Henry

P. pers  
-----

## AIDE-MEMOIRE E.R.P.

### IMPORTATIONS DANS LE CADRE DE L'EUROPEAN RECOVERY PROGRAM (E.R.P.)

#### Directives à l'importateur.

Lorsqu'une importation est financée dans le cadre de l'E.R.P., l'importateur en sera informé par sa banque en U.E.B.L.

Cette dernière lui communiquera, à cette occasion, le numéro de la procurement authorization de l'E.C.A. ainsi que le numéro de sous-autorisation.

A — L'importateur en donnera connaissance sans délai, à son fournisseur étranger et le priera

1) de transmettre au Contrôleur de l'Economic Cooperation Administration (E.C.A.) Washington D.C., dès la conclusion du contrat, les documents ci-dessous dûment annotés du n° de P.A. et du n° de sous-autorisation qu'il lui communique

— une copie de tous les contrats, ordres d'achat ou tous autres documents constituant la convention d'achat ainsi que de tous avenants et notamment ceux permettant l'établissement des prix définitifs.

Toutes les conventions d'achat devront comporter au minimum : date du contrat, quantité, description, source et valeur en U.S. \$ de la marchandise ou du service, conditions de livraison et période modifiée de paiement, les noms et adresses du fournisseur de l'importateur et de l'importateur (s'il y en a) et montant des commissions (s'il y en a). Si le montant de la facture est sujet à des ajustements après détermination de la qualité ou du poids exact ou pour toutes autres raisons, la convention d'achat doit l'indiquer. Si le prix de vente n'a pas été établi, la convention d'achat doit fixer les conditions, dans lesquelles le prix sera ajusté et sur la base desquelles, le prix contractuel peut être objectivement déterminé. Lorsque les conditions du contrat se réfèrent à des formes ou règles relatives au contrat établies par des associations commerciales, ces formes et règles doivent être communiquées à l'E.C.A. Mais il n'est pas nécessaire de les fournir à nouveau si elle l'ont déjà été.

Les copies des contrats ou des pièces

## MEMENTO E.R.P.

### INVOER IN HET KADER VAN HET EUROPEAN RECOVERY PROGRAM (E.R.P.)

#### Richtlijnen voor de invoerder.

Wanneer een invoer gefinancierd wordt in het kader van het E.R.P. zal de invoerder daarvan op de hoogte gesteld worden door zijn bank in de B.L.E.U.

Deze laatste zal hem bij die gelegenheid het nummer van de procurement authorization bij de E.C.A. alsook het nummer van de gedeeltelijke machtiging mededelen.

A — De invoerder zal onverwijld daarvan kennis geven aan zijn buitenlandse leverancier en hem verzoeken

1) bij het afsluiten van het contract aan de controleur van de « Economic Cooperation Administration » (E.C.A.) Washington D.C. volgende documenten naar behoren voorzien van het nummer P.A. en het nummer van de gedeeltelijke machtiging dat hij mededeelt, over te maken

— een copie van al de contracten, kooporders of alle andere documenten die de koopovereenkomst uitmaken alsmede van alle aanhangsels en meer bepaald deze die het vaststellen van de definitieve prijzen toelaten.

Alle koopovereenkomsten zullen normaal ten minste volgende punten moeten vermelden : datum van het contract, hoeveelheid, beschrijving, bron en waarde in U.S. \$ uitgedrukt van de goederen of diensten, leveringscondities en leveringstermijnen, betalingsvoorwaarden, namen en adressen van leverancier, importateur en eventueel tussenpersonen, evenwel commissies indien de factuur prijs zal gewijzigd worden van vaststelling van de hoeveelheid of van het juiste gewicht, of voor elke andere reden moet dit in de koopovereenkomst worden vermeld.

Indien de definitieve prijs nog niet bepaald werd, moet de koopovereenkomst de voorwaarden vermelden waar in de prijs zal vastgesteld worden zodat de contractuele prijs objectief kan berekend worden.

Indien de voorwaarden van het contract naar standaard contractvormen of regels, door handelsverenigingen opgesteld verwijzen, moeten deze vormen of regels aan de E.C.A. worden medegedeeld. Dergelijke mededelingen dienen slechts eenmaal gedaan.

De copien van de contracten of van

## MEMENTO E.R.P.

### IMPORTATIONS WITHIN THE EUROPEAN RECOVERY PROGRAM (E.R.P.)

#### Directives to the importers.

The agreed banks in the Belgo-Luxembourg Economic Union will inform the importer whenever an importation must be paid within the E.R.P.

At the same time, the agreed bank will communicate the number of the E.C.A. Procurement Authorization (P.A.) and the number of the sub-authorization.

A — The importer will advise, without delay, his foreign supplier of these numbers and will request him

1) to send to the controller of the Economic Cooperation Administration (E.C.A.) Washington D.C., as soon as the contract is concluded, the following documents duly bearing the number of the P.A. and the number of the sub-authorization which he is communicating to him.

— One copy of all the contracts, purchase orders or all other documents forming the purchase agreement as well as of all amendments and particularly those forming the establishment of the definitive prices.

As a minimum, all purchase agreements should normally include : contract date, quantity, description, source and dollar value of the commodity or service, delivery basis and period, terms of payment, names and addresses of supplier, importer and commission agent or broker (if any), and amount of commission or brokerage (if any). If the invoice value is subject to adjustment after determination of net weight or quality, or for any other reason, the purchase agreement must so indicate. If the final price has not been established, the purchase agreement must state the terms upon which the price is to be ascertained and from which the contract price may be objectively determined. When contract terms and conditions relate to basic trade association contract forms or rules, such forms or rules must be furnished to E.C.A., but need not be furnished more than once.

— Copies of the contracts or of assi-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



assimilées ne sont pas requises pour le fret.

2) de faire adresser par poste aérienne, au moment de l'embarquement de la marchandise par l'armateur chargé du transport, une copie ou photocopie du connaissement ou de la charte-partie connaissement ou manifeste aérien, au Contrôleur de la Mission E.C.A., à l'Ambassade des Etats-Unis, rue Ravenstein, 60, à Bruxelles.

3) d'apposer sur la marchandise la marque officielle de l'E.C.A.

Le fournisseur peut obtenir toutes informations à cet égard, à l'E.C.A., Washington D.C.

B — Il informera, en outre, son fournisseur que le paiement ne pourra lui être fait que contre remise des pièces énumérées ci-dessous dûment annotées du numéro de procurement authorization et du numéro de sous-autorisation et, le cas échéant, accomplissement des autres formalités mentionnées ci-dessous :

1) une déclaration du fournisseur attestant que la copie des contrats, ordres d'achat ou tous autres documents constituant convention d'achat ainsi que de tous avenants et notamment ceux permettant l'établissement des prix définitifs, a été transmise à l'E.C.A.,

2) une copie supplémentaire des contrats, ordres d'achat ou tous autres documents constituant convention d'achat, ainsi que de tous avenants et notamment ceux permettant l'établissement des prix définitifs,

3) un certificat du vendeur établi dans la forme prévue par l'E.C.A. (supplier's certificate) (doc. 3 de l'annexe I.R.P. au règlement n° 20 pris par l'I.B.L.C.),

4) une copie de la facture détaillée du vendeur indiquant quantité, qualité, prix et conditions de livraison (C and F, FOB, FAS) de la marchandise.

Cette facture sera, en principe, acquittée par le fournisseur. Si elle ne l'est pas, la banque qui effectue le paiement, lors de la transmission, à la Mission Economique Belge à Washington, 1780, Massachusetts Avenue, des pièces visées ci-dessus, joindra un certificat signé par un de ses représentants autorisés indiquant que le paiement a été effectué à concurrence du montant indiqué sur la facture;

5) deux copies (ou photocopies) du connaissement maritime, du connaissement de charte-partie, du manifeste aérien ou de tous autres documents cou-

de hiermede gelijk gestelde documenten worden niet vereist voor scheepsvrachten.

2) Op het ogenblik van de inscheping van de goederen door de reder die met het transport belast is, per luchtpost een copie of photo-copie van het cognossement of charterpartij, cognossement of manifest van vervoer per vliegtuig te doen zenden aan de controleur van de zending E.C.A. bij de Ambassade der Verenigde Staten, Ravensteinstraat 60, te Brussel.

3) Het officieel merk van de E.C.A. op de goederen aan te brengen. De leverancier kan alle inlichtingen terzake bij de E.C.A., Washington D.C. bekomen.

B — Hij zal bovendien zijn leverancier ervan op de hoogte stellen dat de betaling hem slechts zal mogen gedaan worden tegen afgifte van de hieronder voorziene documenten naar behoren aangevuld met het nummer van procurement authorization en het nummer van de gedeeltelijke machtiging en in voorkomend geval mits het vervullen van de hieronder voorgeschreven formaliteiten :

1) een verklaring van de leverancier waarbij verklaard wordt dat de copie van de contracten, aankooporders of alle andere documenten die de koopovereenkomst uitmaken alsmede van alle bijlagen, en in het bijzonder van deze die het vaststellen van de definitieve prijs toelaten aan de E.C.A. werden overgemaakt,

2) een bijkomende copie van de contracten, aankooporders of alle andere documenten die de koopovereenkomst uitmaken alsmede van alle bijlagen en bijzonder deze die het vaststellen van de definitieve prijzen toelaten,

3) een certificaat van de verkoper opgemaakt in de vorm voorzien door de E.C.A. (supplier's certificate) (document 3 van de bijlage I.R.P. aan reglement n° 20 door het B.L.I.W. uitgevaardigd),

4) een copie van de gedetailleerde factuur van de verkoper met aangeving van de hoeveelheid, hoedanigheid, prijs en leveringscondities (C and F, FOB, FAS) van de goederen.

Deze factuur zal, in principe, door de leverancier gekwiteerd worden. Indien ze niet gekwiteerd werd, zal de bank die de betaling doet bij het overmaken van de stukken hierboven vermeld, aan de Belgische Economische Zending 1780 Massachusetts Avenue te Washington, een certificaat bijvoegen, door een van haar gemachtigde vertegenwoordigers ondertekend, waarbij bepaald wordt dat de betaling ten belope van het op de factuur vermelde bedrag werd gedaan;

5) twee copieën (of photocopieën) van het scheepscognossement, van het cognossement van charterpartij, van het manifest van vervoer per vliegtuig of van

milated documents are not required for the freight.

2) to cause the shipper to airmail at the time of loading one copy or photostat of ocean or chartered party bills of lading or air way bill to the Controller, E.C.A. Mission, American Embassy, 60, Rue Ravenstein, Brussels;

3) to label the goods involved with the official E.C.A. emblem. Information in this respect may be obtained from E.C.A. Washington D.C.

B — The importer will inform his supplier that the payment will be made to him only against delivery of the herein after enumerated documents, duly bearing the number of the P.A. and the number of the sub-authorisation and, if need be, against fulfilment of the following formalities :

1) a declaration of the supplier certifying that there have been furnished to E.C.A. copies of contracts, purchase orders or other documents forming the purchase agreement and any amendments and particularly those permitting to establish the definitive prices,

2) a supplementary copy of contracts purchase orders or other documents forming the purchase agreement and any amendments, and particularly those permitting to establish the definitive prices,

3) a supplier's certificate in the form foreseen by E.C.A. (doc. 3 of the I.R.P. annex to the I.B.L.C., regulation n° 20),

4) a copy of supplier's detailed invoice showing quantity, quality, price and conditions of delivery (C and F, FOB, FAS) of the goods. This invoice will, in principle, be receipted by the supplier. If it is not, the paying bank when transmitting to the Belgian Economic Mission, Washington D.C., 1780 Massachusetts Avenue, the documents here above mentioned, will add a certificate signed by one of its authorized representatives indicating that payment has been effected up to the amount shown on the invoice,

5) two copies (or photostats) of ocean bill of lading, of charter party or bill of lading, of airway bill or of all other documents covering the shipment of the



vrant le transport de la marchandise depuis le pays de provenance jusqu'en U.E.B.L.

Ces documents doivent couvrir en tout état de cause :

a) le transport terrestre, fluvial, maritime ou aérien depuis le pays de provenance jusqu'au point d'embarquement au cas où celui-ci est situé en dehors du pays de provenance de la marchandise;

b) le transport maritime ou aérien de la marchandise depuis le point d'embarquement étranger jusqu'au point de débarquement en Europe;

c) le transport terrestre, fluvial, maritime ou aérien à l'intérieur de l'Europe jusque dans l'U.E.B.L. au cas où le point de débarquement prévu au b) est situé en dehors du territoire de l'U.E.B.L.

**Note 1.** — Si l'importation se fait FOB ou FAS, les documents prévus sous 5) b) ci-dessus, peuvent être remplacés par les formalités suivantes

1) le fournisseur remettra au correspondant aux Etats-Unis de la banque agréée

— soit un « common carrier bill of lading »;

— soit un « warehouse receipt at port of loading »;

— soit un « dock receipt »;

— soit un « master's receipt »;

et indiquera au correspondant aux Etats-Unis l'agent maritime de l'importateur;

2) le correspondant aux Etats-Unis remettra le document déposé par le fournisseur conformément au 1) ci-dessus, à l'agent maritime contre engagement écrit de l'agent de se charger de l'embarquement et de remettre à la Mission Economique Belge à Washington, dès l'embarquement, deux copies (ou photocopies) des documents couvrant le transport maritime ou aérien visé au 5) b) ci-dessus

Le correspondant aux Etats-Unis établira une attestation précisant qu'il a été informé que les conditions de la vente empêchent le fournisseur de présenter les documents prévus sous 5) b)

Il transmettra cette attestation et l'engagement écrit de l'agent maritime à la Mission Economique Belge à Washington en même temps que les autres documents prévus au présent paragraphe B

En cas d'encaissement documentaire en U.E.B.L., le fournisseur remettra lui-même à l'agent maritime de l'importateur l'une des pièces prévues au 1) ci-dessus contre engagement écrit de l'agent de se charger de l'embarquement et de remettre à la Mission Economique Belge à Washington, dès l'embarquement, deux copies (ou photocopies) des docu-

alle andere documenten die het transport van de goederen dekken van het land van herkomst tot in de B.L.E.U.

Deze documenten moeten in elk geval dekken

a) het land-, stroom-, zee- en vervoer per vliegtuig van het land van herkomst tot het inschepingspunt ingeval dit laatste gelegen is buiten het land van herkomst van de goederen;

b) het zee- of vervoer per vliegtuig van de goederen van het buitenlands inschepingspunt tot aan het ontschepingspunt in Europa;

c) het land-, stroom- zee of vervoer per vliegtuig binnen Europa tot in de B.L.E.U. ingeval het sub punt B voorzien ontschepingspunt buiten het gebied van de B.L.E.U. gelegen is.

**Nota 1.** — Indien de invoer FOB of FAS gebeurt, mogen de documenten voorzien sub 5 b) door de volgende formaliteiten vervangen worden

1) de leverancier zal aan de correspondent van de erkende bank in de Verenigde Staten overmaken

— hetzij een « common carrier bill of lading »;

— hetzij een « warehouse receipt at port of loading »;

— hetzij een « dock receipt »;

— hetzij een « master's receipt »;

en aan de correspondent in de U.S. de cargadoor van de importeur aanduiden;

2) de correspondent in de V.S. zal het, overeenkomstig punt 1 hierboven door de leverancier neergelegd document, overmaken aan de cargadoor tegen schriftelijke verbintenis van deze laatste zich met de inscheping te gelasten en aan de Belgische Economische Zending, te Washington, bij de inscheping, twee kopieën of photocopies over te maken van de documenten die het sub 5 b) hierboven vermelde zee- of vervoer per vliegtuig dekken

De correspondent in de V.S. zal een attest opmaken waarbij verklaard wordt dat hij in kennis van gekomen heeft dat de verkoopvoorwaarden de leverancier beletten de documenten voorzien onder 5 b) over te leggen

Hij zal dit attest en de schriftelijke verbintenis van de cargadoor samen met de andere documenten voorzien bij paragraaf B aan de Belgische Economische Zending, te Washington, overmaken

Ingeval van documentaire incassering in de B.L.E.U. zal de leverancier zelf aan de cargadoor van de importeur één van de stukken voorzien sub 1 hierboven afgeven tegen een geschreven verbintenis van de cargadoor dat deze zich met de inscheping zal gelasten en aan de Belgische Economische Zending, te Washington, bij de inscheping twee

goods from the country of origin to the Belgo-Luxemburg Economic Union.

These documents must in any case cover :

a) transportation on land, by water way, ocean or air from the country of origin to the point of loading in case the latter is situated outside the country of origin of the goods;

b) ocean or air transportation of the goods from the point of loading abroad to the point of unloading in Europe;

c) transportation on land, by water way, ocean or air within Europe to the Belgo-Luxemburg Economic Union in case the point of unloading foreseen in b) is situated outside the territory of the Belgo-Luxemburg Economic Union.

**Note 1.** — If the importation is made FOB or FAS, the documents foreseen under 5) b), above, may be replaced by the following formalities

1) the supplier will remit to the correspondent in the United States of the agreed bank

— either a « common carrier bill of lading »;

— or a « warehouse receipt at port of loading »;

— or a « dock receipt »;

— or a « master's receipt »;

and will give to the said correspondent the name of the shipping agent of the importer;

2) the said correspondent in the United States will remit the document received from the supplier pursuant paragraph 1) above to the shipping agent against a written engagement that he will take care of the shipment and that he will remit to the Belgian Economic Mission, Washington, as soon as the goods are loaded two copies (or photostats) of the documents covering the ocean or air transportation mentioned in 5) b) above

The said correspondent in the United States will establish an attestation specifying that he has been informed that the conditions of the sale prevent the supplier from furnishing the documents foreseen under 5) b). He will transmit this attestation and the written engagement of the shipping agent to the Belgian Economic Mission, Washington, together with the other documents foreseen in this paragraph B

In case of documentary collection in the Belgo-Luxemburg Economic Union the supplier will remit himself to the shipping agent of the importer one of the documents mentioned under 1) above against a written engagement that he will take care of the shipment and that he will remit to the Belgian Economic Mission, Washington, as soon as the



ments couvrant le transport maritime ou aérien visé au 5) b) ci-dessus. Le fournisseur transmettra cet engagement à la banque agréée chargée de l'encaissement documentaire, en même temps que les autres documents prévus au présent paragraphe B.

**Note 2.** — Si les copies des documents de transport visés au 5) c) ne peuvent être remises au correspondant aux Etats-Unis de la banque agréée parce que ces documents ne sont pas encore établis, le fournisseur doit remettre au correspondant aux Etats-Unis, un engagement écrit d'instruire l'importateur de l'obligation qu'à celui-ci de remettre à sa banque agréée en U.E.B.L. les documents visés par le 5) c) dès le moment de l'entrée en U.E.B.L. de la marchandise. Cet engagement sera transmis à la Mission Economique Belge à Washington, en même temps que les autres documents prévus au présent paragraphe B.

En cas d'encaissement documentaire en U.E.B.L., le fournisseur transmettra cet engagement à la banque agréée chargée de l'encaissement documentaire, en même temps que les autres documents prévus au présent article.

b) Toute autre pièce réclamée spécialement par l'I.C.A. lorsque cette exigence a été portée à la connaissance de la banque agréée qui le communiquera à l'importateur.

c) Si le numéro de la procuration d'autorisation n'est pas encore connu au moment de l'opération, la banque agréée communiquera, cependant, à l'importateur un numéro de sous-autorisation.

Dans ce cas, les dispositions des paragraphes A et B ci-dessus sont applicables, sauf celles du paragraphe A 3) avec les modifications suivantes:

1) les documents prévus au A 1) et 2) seront envoyés, par le fournisseur et l'armement chargé du transport, à la Mission Economique Belge 1780 Massachusetts Avenue, N.Y. Washington D.C. dûment annotés du numéro de sous-autorisation.

2) le document prévu au B 1), à présenter par le fournisseur, au moment du paiement, à la banque qui l'effectue, mentionnera que la copie des pièces prévues au A 1) a été adressée à la Mission Economique Belge à Washington.

copieën (of fotocopieën) zal overmaken van de documenten die het sub. 5 b) hierboven zee- of vervoer per vliegtuig dekken. De leverancier zal deze verbin- tens aan de met de documentaire incas- sering belaste erkende bank overmaken samen met de andere documenten voor- zien in deze paragraaf B.

**Nota 2.** — Indien de copieën van de transportdocumenten voorzien sub 5 c) niet aan de correspondent in de U.S. kunnen overgemaakt worden omdat deze documenten nog niet opgemaakt zijn moet de leverancier aan de correspon- dent in de V.S. een geschreven verbin- tens overmaken waarbij hij zich ver- bindt aan de importeur mede te delen dat deze laatste verplicht is aan zijn erkende bank in de B.L.E.U. de docu- menten voorzien bij 5 c) te overhandi- gen, op het ogenblik van de aankomst der goederen in de B.L.E.U. Deze ver- bindtens zal overgemaakt worden aan de Belgische Economische Zending, te Washington, te samen met de andere documenten voorzien bij deze paragraaf B.

Ingeval van documentaire incassering in de B.L.E.U. zal de leverancier deze verbin- tens overmaken aan de erkende bank die belast is met de documentaire incassering te samen met de andere documenten voorzien in deze paragraaf B.

b) Ieder ander stuk door de I.C.A. speciaal gevraagd, wanneer deze vraag- ten komen van de erkende bank gebracht wordt, die op haar beurt de importeur ervan op de hoogte zal stellen.

c) — Indien het nummer van de pro- curation d'autorisation nog niet gekend is op het ogenblik van de verrichting zal de erkende bank nochtans een nummer in gedeeltelijke machtiging aan de im- porteur mede delen.

In dit geval zijn de bepalingen van de A en B hierboven van toepassing met uitzondering van deze van 5 A 3) met volgende wijzigingen:

1) De documenten voorzien sub A 1) en 2) zullen door de leverancier en de redem belast met het transport gezon- den worden aan de Belgische Econo- mische Zending 1780 Massachusetts Avenue N.W. Washington D.C. na be- hoortijk voorzien te zijn van het nummer van de gedeeltelijke machtiging.

2) Het document voorzien sub B) 1) dat op het ogenblik van de betaling door de leverancier moet voorgelegd worden aan de bank die de betaling doet zal ver- melden dat de copie van de documenten voorzien sub A 1) overgemaakt werden aan de Belgische Economische Zending, te Washington.

goods are loaded, two copies (or photo- stats) of the documents covering the ocean or air transportation mentioned under 5) b) above.

The supplier will send this engage- ment to the agreed bank entrusted with the documentary collection together with the other documents foreseen in this paragraph B.

**Note 2.** — If the copies of the shipping documents mentioned under 5) c) can- not be delivered to the correspondent in the United States of the agreed bank because these documents have not yet been established, the supplier will remit to the correspondent in the United States a written engagement that he will advise the importer of his obligation to deliver to his agreed bank in the Belgo- Luxembourg Economic Union, the docu- ments mentioned under 5) c) as soon as the goods enter the said Union. This engagement will be transmitted to the Belgian Economic Mission, Washington, together with the other documents fore- seen in this paragraph B.

In case of documentary collection in the Belgo-Luxembourg Economic Union the supplier will send this engagement to the agreed bank entrusted with the documentary collection together with the other documents foreseen in this para- graph B.

b) All other document specially requi- red by I.C.A. whenever the agreed bank has been informed of such request. The agreed bank must make it know to the importer.

c) -- If the number of the P.A. is not yet known at the time of the impor- tation, the agreed bank will however inform the importer of the number of the sub-authorization. In such case, the provision of the above paragraphs A and B are applicable except those of sub- paragraph A 3) subject to the following modifications:

1) the documents mentioned under A 1) and 2) duly bearing the number of the sub-authorization will be sent by the supplier and the shipper to the Bel- gian Economic Mission 1780 Massachu- setts Avenue Washington D.C.,

2) the document mentioned under B 1) which is to be delivered by the supplier at the time of the payment to the paying Bank will indicate that the copy of the documents mentioned under A 1) has been sent to the Belgian Eco- nomic Mission, Washington.



E. R. P.

## **Supplier's certificate**

### **FORM OF CERTIFICATE BY SUPPLIER PAID BY A PARTICIPATING COUNTRY OR ITS AUTHORIZED AGENT UNDER PROCEDURE FOR REIMBURSE- MENT.**

The undersigned hereby acknowledges notice that the payment in the amount of U S \$ .  
claimed by him under Contract N° with is to be reimbursed pursuant  
to Procurement Authorization n° to the Government of by the  
United States of America out of funds made available under the Foreign Assistance Act of 1948, and in  
consideration of the receipt of such amount further certifies to and agrees with the Administrator for Eco-  
nomic Cooperation for the United States of America as follows

1 The undersigned is entitled to the payment in the amount above specified under said contract  
and he will promptly make appropriate reimbursement to the Administrator in the event of his nonper-  
formance, in whole or in part, under said contract, or for any breach by him of the terms of this certifi-  
cate, provided, that adjustments arising out of the terms of the contract or the normal customs of the trade  
shall be made direct to the buyer (or otherwise in accordance with the arrangement between the parties)  
but the undersigned will promptly notify the Administrator concerning any such adjustment, so that the  
Administrator may obtain appropriate reimbursement from the participating country

2 If the said contract is on a c & f (cost and freight) basis, the undersigned is entitled to  
payment, under E.C.A Regulation 1, as amended October 15, 1948, of any ocean freight charges included  
in the amount above specified

3 The undersigned is the manufacturer or producer of, or a regular dealer in or exporter of, the  
commodity or service covered by said contract, and has not employed any person to obtain said contract  
under any agreement for a commission, percentage or contingent fee except to the extent, if any, of the  
payment of a commission, fee, or discount, to a bona fide established commercial or selling agency em-  
ployed by the undersigned for the purpose of securing business, whose identity has been disclosed to the  
purchaser and whose terms of employment will, upon demand, be disclosed to the Administrator for Eco-  
nomic Cooperation

4 The undersigned has not given or received and will not give or receive by way of side pay-  
ments, « kickbacks », or otherwise, any benefit in connection with such contract except in accordance with  
the terms thereof.

5 The contract price under said contract does not exceed the prices paid to the undersigned, at  
the time the contract price or the method of determining the contract price became fixed, for similar  
amounts of like commodities or services by other customers similarly situated, and the undersigned has  
allowed all discounts for quantity purchases and prompt payment customarily allowed the other customers  
of the undersigned similarly situated.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale



6. The undersigned further certifies on the basis of information obtained from such sources as are available to him, that, to the best of his information and belief, the purchase price is no higher than the market price (which shall mean the export market price where such a price is customary in the trade) prevailing in the United States at the time of the purchase, adjusted for differences in the cost of transportation to destination, quality, and terms of payment.

7. Payment under said contract is not based on cost-plus a percentage-of-cost.

8. The undersigned will furnish promptly to the Administrator at his request such information in such form as the Administrator may require concerning price or any other details of the purchase

Executed at . . . . . (City)

.. . . . this day of  
(State)

... . 19 . . .

(Supplier)

# ACA GALLERY

HERMAN BARON, Director

61-63 EAST 57th STREET • NEW YORK 22, N. Y. • PLAZA 5-6525

MARCH 1, 1949

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK, N.Y.

DEAR MRS. HALPERT:

I WAS VERY MUCH INTERESTED IN YOUR LETTER. I  
KNOW DWIGHT KIRSCH AND CERTAINLY WOULD LIKE  
TO ADD WHATEVER IS NECESSARY TO HONOR HIM IN  
THE MANNER YOU SUGGEST.

HOWEVER, I RECEIVED NO INVITATION OR LETTER  
AND FOR THIS REASON I AM AFRAID MY PARTICIPATION  
MIGHT PROVE EMBARRASING FOR ALL CONCERNED.

SINCERELY YOURS,

*Herman Baron*  
HERMAN BARON

HBL

# ALDERMAN AND ALDERMAN ARCHITECTS

316 HIGH STREET, HOLYOKE, MASSACHUSETTS

BISSELL ALDERMAN, R. A.  
ALBERT D. ALDERMAN, JR.

TELEPHONE 2-6938

1 MARCH 1949

MRS. EDITH HALPERT  
62 EAST 51ST STREET  
NEW YORK CITY, NEW YORK

DEAR MRS. HALPERT:

THANK YOU FOR YOUR FRIENDLY OFFERING OF TELEPHONE CONVERSATION  
THROUGH PROPOSED OPEN HOUSE. I AM ENCLOSED A FEW PHOTOGRAPHS  
OF THE HOUSE AND A PLAN SHOWING OUT A POSSIBLE TENTATIVE ARRANGE-  
MENT OF PAINTINGS. IT APPEARS THAT SET OF SEVEN PAINTINGS  
WOULD BE BEST. THE PAINTINGS SHOULD BE OF THE CHARM, FOR  
EXAMPLE, OF THE WELSH ALL TYPES, OR OF THE GENERAL TYPE OF THE  
FLEMISH COLLECTION.

THE DATE SET FOR THE OPEN HOUSE ARE APRIL 15 TO 17, 1949.

IF YOU WOULD LIKE TO SEE THE HOUSE, PLEASE GO TO THE OFFICE  
OF THE ARCHITECTS, 316 HIGH STREET, HOLYOKE, MASSACHUSETTS, TO  
RENT A LOUNGE ROOM FOR STORAGE OF RECORDS. THE RADIO, SOUND  
PLAYER AND TELEVISION SETS, ARE TO REEQUATE THE ROOM.

ANY OTHER INFORMATION, PLEASE, YOU WILL BE VERY OF COURSE  
BE ASSURED BY US. Sincerely,

TO THE OFFICE, ALLIED PAINTING CO., 122 TO 130 BY R. A. ALBERT  
HAYES OF THE ARCHITECTS, ALLIED PAINTING CO. IF IT BECOMES NECESSARY,  
I CAN MAKE A TRIP TO NEW YORK TO ASSIST IN THE SELECTION OF THE  
PAINTINGS.

Sincerely yours,

*Bissell Alderman*  
BISSELL ALDERMAN

DA/LNH



# ARTISTS EQUITY ASSOCIATION

# AEA

## LEGAL COUNSEL

Joshua Binion Cahn

## PUBLIC RELATIONS COUNSEL

Win Nathanson  
and Associates

## DIRECTORS AT LARGE

Henry Billings  
George Biddle  
Louis Bosa  
James Chapin  
Gladys R. Davis  
Philip Evergood  
Ernest Fiene  
Harry Gottlieb  
Dorothea Greenbaum  
Robert Gwathmey  
Eugene Higgins  
Carl Holtz  
Sidney Laufman  
Jacob Lawrence  
Peppino Mangravite  
George L. K. Morris  
Isamu Noguchi  
Henry Varnum Poor  
Abraham Rattner  
Katherine Schmidt  
Mitchell Siporin  
Louis Slobodkin  
Moses Soyer  
Harry Sternberg

## NATIONAL DIRECTORS

Robert Brackman  
Charles Burchfield  
Kenneth Callahan  
John Carroll  
Jean Charlot  
Frederick Conway  
Randall Davey  
Lamar Dodd  
Richard Florsheim  
Carl Gwertner  
Marvin Jules  
Emil Kosa  
Richard Lahey  
Robert Laurent  
James Lechay  
Fletcher Martin  
Karl Mattern  
John McCrady  
Dickson Reeder  
Samuel Rosenberg  
Zoltan Sepeshy  
Ralph Stackpole  
Andrew Wyeth  
Karl Zerbe

HONORARY PRESIDENT: LEON KROLL • PRESIDENT: YASUO KUNIYOSHI  
VICE PRESIDENTS: JOHN TAYLOR ARMS, WILLIAM S. HAYTER, HUGO ROBUS,  
HENRY SCHNAKENBERG, EUGENE SPEICHER, WILLIAM ZORACH  
SECRETARY: FRANK KLEINHOLZ • TREASURER: JOSEPH HIRSCH  
EXECUTIVE DIRECTOR: HUDSON D. WALKER

MURRAY HILL 9-6232

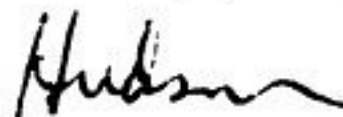
March 2, 1949

Dear Edith:

Many thanks for your generous checks result-  
ing from the sales during the past year from the Equity show  
last Spring. It comes at a very needy time, and I wish to  
express the appreciation of Equity to you not only for the  
check but for all the work you did promoting the show.

Kindest regards.

Sincerely yours,



Hudson D. Walker  
Executive Director

Mrs. Edith G. Halpert  
32 E. 51 Street  
New York 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

### FOUNDING MEMBERS

Kenneth Bates  
Thomas H. Benton  
Arnold Black  
Vernon Bohrad  
Peter Blume  
Louis Boudich  
Alexander Brook  
Paul Burlin  
Gail Cikovsky  
Francis Colburn  
Russell Cowles  
Jose de Creeft  
Is Davidson  
Adolf Dehn  
Julio de Diego  
Guy Pene du Bois  
John E. Frazier  
William Grupper  
Chas. Gross  
Louis Guquelmi  
Philip Guston  
Ely H. Hertz  
William Joyce  
L. S. Iselin  
Gordon Luaker  
Lewis Kinnor

[illegible]

JAMES G. DARTT

11 WALL STREET

NEW YORK 5, NEW YORK

DIGBY 4-1411

ROOM 2301

March 2, 1949

Downtown Galleries  
32 East 51st Street  
New York, N.Y.

Dear Sirs:

This will confirm my conversation with Mrs. Halpert author-  
izing the bearer of this letter, Mr. Paul England to receive from  
you against his receipt my four Marin paintings.

Thanking you.

Very truly yours  
James G. Dartt



*Harper's*  
**BAZAAR** *incorporating*  
**JUNIOR BAZAAR**  
*572 Madison Avenue New York City 22 Plaza 5-2800*

**CARMEL SNOW**  
*editor*

**FRED DRAKE**  
*publisher*

March 2, 1949

Dear Miss Halpert -

As you may know, Mrs. Snow is in Paris at the moment and so your letter of February 23 was referred to me.

Louise Dahl-Wolfe, the photographer who executed the photographs on pages 120-121 of the February HARPER'S BAZAAR, had the backgrounds of those photographs made for the fashion presentation. She felt that since the backgrounds were inspired by the work of Charles Cheeler, it was no more than fair that we should mention this on the pages, as we did. I am sure you will agree with us in this case.

Very sincerely yours,

*Jean Chese*  
Jean Chese  
Executive Editor

JC:JC

Miss Edith Greger Halpert  
The Downtown Gallery  
32 West 51 Street  
New York City 22

# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



HERMON MURK, Director

LLOYD GOODRICH, Associate Director

MARGARET MCKELLAR, Executive Secretary

ROSALIND IRVINE, Assistant Curator

March 2, 1949

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Alpert:

You have probably read the article, "Revolt in Boston," in Life for February 21, apropos of the exhibition organized by the Boston Institute of Contemporary Art, "Milestones of American Painting in Our Century," to which you, like ourselves, have lent from your collection. The exhibition, as you know, is an objective survey of what the Institute considers the best in American painting for the past fifty years. In the selection of pictures and in the catalogue by Frederick S. Wight there is no attempt to "slant" the exhibition in order to discredit or promote any particular schools; on the contrary, the aim is to represent impartially the chief tendencies of the period, with full coverage of abstract, surrealist and other trends.

Yet the Life article, in both text and captions, represents the exhibition as an attempt to discredit "modern" tendencies, to decry "foreign influences," and to glorify "native traditions." The article is a deliberate misrepresentation of the aim and character of the exhibition.

As the largest single lender to the exhibition, we feel that a protest should be made to the editors of Life. Enclosed is a draft of a letter to Life which we are sending to all the lenders, public and private. We hope very much that you will feel like signing it. If so, we shall be glad to send the letter to Life with your signature and those of the other lenders.

As such a protest should be prompt in order to be effective, we would appreciate hearing from you at your earliest convenience.

Sincerely yours,

*Hermon Murk*  
Director

*Lloyd Goodrich*  
Associate Director

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 2, 1949

To the Editors of Life

The undersigned, museum directors, collectors and galleries, who have lent paintings to the loan exhibition, "Milestones of American Painting in Our Century," organized by the Institute of Contemporary Art, Boston, wish to protest against the article on the exhibition, "Revolt in Boston," in your issue of February 21. The exhibition is an objective survey of what the Institute considers the best in American painting for the past fifty years. In the selection of pictures and in the catalogue by Frederick S. Wight there is no attempt to "slant" the exhibition in order to discredit or promote any particular schools; on the contrary, the aim is to represent impartially the chief tendencies of the period, with full coverage of abstract, surrealist and other trends.

Yet your article, in both text and captions, represents the exhibition as an attempt to discredit "modern" tendencies, to decry "foreign influences," and to glorify "native traditions." We call attention particularly to the following statement on page 84: "It (the Institute) was proposing, in fact, that artists break away from the totalitarian formulas of dieneard abstractionists and assert themselves as individuals. So it assembled an exhibition to show the main trends in U.S. art of this century which they believe are chiefly rooted in native traditions that are romantic or realistic." No such purpose was expressed when the lenders were asked to contribute their pictures, nor is any such purpose apparent in the selection of pictures or in the catalogue. Your article is a deliberate misrepresentation of the aim and character of the exhibition. As responsible museum officials, collectors and galleries, who made this exhibition possible, we protest against this misrepresentation.



GRAND CENTRAL ART GALLERIES  
INCORPORATED  
GRAND CENTRAL TERMINAL  
15 VANDERBILT AVENUE  
NEW YORK 17, N. Y.  
MURRAY HILL 6-4737

March 3, 1949

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

Thank you for your note of February  
26th.

I agree with you that Dwight Kirsch  
has done a lot for American art and he is a  
very interesting man personally. I had lunch  
with him when he was last in New York and en-  
joyed his dry humor very much.

I think we would rather simply send  
him a telegram of congratulations than to make  
a contribution toward a gift but if you and the  
other dealers want to do it jointly, we will,  
of course, come in with you.

With best wishes,

Sincerely yours,

*Baruch*  
Director and Manager

ESB:nt

LOUISIANA STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
UNIVERSITY STATION  
BATON ROUGE 3, LOUISIANA

DEPARTMENT OF FINE ARTS

March 3, 1949

Mrs. Ethel Halpert  
Director, Downtown Gallery  
32 East 51st Street,  
New York, New York

Dear Mrs. Halpert:

Sidney Berkowitz informs me that you are sending the exhibition from your collection to Springfield, Missouri. I wonder if you would consider sending the exhibition to us after it leaves Springfield? If you will send me the information concerning the catalogue for the exhibition, fees, insurance, probable dates of exhibition, etc. I will suggest it to our exhibition committee.

Give my regards to Charles and Lawrence, and best wishes to you.

Sincerely yours,

*Ralph L. Wickiser*  
Ralph L. Wickiser, Head  
Fine Arts Department

RLW:knp

# Colonial Trust Company

1230 AVENUE OF THE AMERICAS  
NEW YORK 20, N. Y.

The Downtown Gallery  
20 East 51 Street  
New York, 22, New York

March 4, 1949

Dear Sirs: FAVORABLE AUTHORITY TO PAY NO. 11827/LRP - \$50.00.

In accordance with letter from Van derlo & Co., Brussels, Belgium, we are authorized to pay to you a sum or sums not exceeding a total of FIVE HUNDRED AND 00/100 DOLLARS (\$500.00), U. S. Currency, for account of Galerie Georges Giroux, S. P. A. L., 43, Boulevard du Prince, Brussels, Belgium, available by your drafts at sight on us, to be accompanied by:

1. Signed simple Receipt in Duplicate for amount of payment.
2. Commercial Invoice in Triplicate, indicating Sub-authorization No. 119/100, Procurement Authorization number, if known, quantity, description, price, and basis of delivery of commodity or service.

and also: Merchandise. (Authorized Under Import License No. 259408).

Notes: The following documents are also to be presented in addition, the Sub-authorization No. 119/100 and the U.S. Procurement Authorization number, if known.

1. Your statement in duplicate, attesting that the copy of the contracts, buying or ore, and all other documents constituting the purchasing agreement, together with all riders, and particularly those enabling the establishment of the final prices, have been forwarded to: U.S. Customs Administration, Washington, D. C., (if P/A No. is known), or to: U.S. Customs Administration, New York, N. Y., (if P/A No. is not known).

2. Two supplementary copies of contracts, Purchase Orders, or other documents constituting the purchase agreement and any amendments thereto including amendments to establish final prices.

3. Duplicate "A" certificate in duplicate, as per sample attached.

4. Three additional copies of the Commercial Invoice, Marked: "Paid".

5. Three Signed Non-Negotiable Copies or Photostats of the Ocean "On Board" Bill of Lading and/or Airway Bill of Lading.

6. Your undertaking in duplicate, agreeing to furnish us with any other documents at a later date which may be requested by the U.S.A., on this transaction.

Notes: We reserve the right to amend this Authority to Pay to comply with requirements of the U.S.A.

Drafts drawn under this Authority to Pay must contain the clause: "Drawn under Colonial Trust Company FAVORABLE Authority to Pay NO. 11827/LRP". This Authority to Pay is subject to revocation or modification at any time without notice to you, and expires at our office SIX MONTHS FROM DATE OF ISSUANCE, unless sooner revoked. Unless otherwise expressly stated, this advice is subject to the "Uniform Customs and Practice for Commercial Documentary Credits" (fixed by the Seventh Congress of the International Chamber of Commerce) and certain guiding provisions. This advice conveys no engagement on our part and is simply for your guidance in preparing and presenting drafts and documents.

Very truly yours,

Authorized Signature



# SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President  
GRACE L. McCANN MORLEY, Director

March 4, 1949

Dear Edith:

It was good to get your letter of February 19 and to know that you are well. I had hoped to catch you in a weak moment on your sick bed so that you might help us put on a nice exhibition of Kuniyoshi's work, but alas, you are as healthy and wary as ever, so I will have to wait for some other opportunity. Maybe some of this new Russian "drug" used in the spy trials will answer my purpose, but I believe even that will fail. Yes, I know my request was unusual, but if you knew the condition of our budget you would think that was unusual too. Yas' certainly deserves a good show out here and we would have been delighted to put one on. This time, however, circumstances (a euphemism for "money, a shortness thereof") prevents us. I have written Annemarie Pope to ask if we can have the prints and drawings show from the Federation, but so far no word yet. I expect to be East in a couple of months or so and count on seeing you.

With all kindest regards and best wishes,

Very sincerely yours,

*D. H.*

Richard B. Freeman  
Assistant Director in Charge

RBF;kb

Mrs. Edith Gregor Halpert, Director  
32 East 51 Street  
New York 22, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONTEMPORARY AMERICAN ART

MIDTOWN GALLERIES

PLAZA 8-1900

605 MADISON AVENUE  
NEW YORK 22, N. Y.

ALAN D. GRUSKIN, DIRECTOR

March 4, 1949

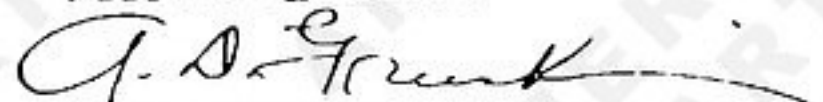
Dear Mrs. Halpert:

I hadn't heard about the banquet for Dwight Kirsch. I should, of course, be happy to cooperate with the other dealers to purchase a gift for Mr. Kirsch. He certainly does merit such recognition. However, I wouldn't want to do anything that might be misinterpreted by the people not too friendly disposed towards him at Nebraska. But, count me in on anything you decide to do.

With kind regards,

Sincerely,

MIDTOWN GALLERIES

  
A. D. Gruskin

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

ADG:BS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



1913  
1914



March 5, 1949

Mr. Bissell Alderman  
Alderman and Alderman  
316 High Street  
Holyoke, Massachusetts

Dear Mr. Alderman:

I shall indeed be very glad to cooperate with you in your plan to have a benefit exhibition for the Veterans Administration Hospital. I am delighted to see the photographs as it is much more gratifying to cooperate in any venture one is enthusiastic about.

Within the next few days I shall send you a list of the paintings which we can lend for the occasion. The artists will include Wesley Lea, George L. K. Morris, O. Louis Guglielmi, Ralston Crawford and Stuart Davis to create a greater sense of variation, although the pictures may all be categorized in the abstract direction. We are studying your plans for the sizes of your pictures and hope that you will approve of our selection.

Sincerely yours

EGHla

March 5, 1949

Mr. Stanley Barbee  
911 North Beverly Drive  
Beverly Hills, California

Dear Mr. Barbee:

Several days ago John Marin Jr., requested a statement of his father's account, together with a check for all unpaid-for pictures. In checking our records I find that the Marin you purchased on December 8, 1947 is still outstanding on our books. I am embarrassed to write you about this, but you can appreciate the position we are in.

Consequently, would you be good enough to let us know when we may expect a check either in full or in part against this painting. I shall be most grateful for your prompt reply. I have until the 15th of this month to make the final statement for last year.

Sincerely yours

EGHla

March 5, 1949

Mr. Harold Goldsmith  
Tall Trees  
Wilton Connecticut

Dear Harold:

Forgive me for being so persistent, but I am sure you can appreciate my position in the matter, as John Marin, Jr., has been even more persistent, to say nothing of the other artists in the gallery.

I am taking for granted that you are having some financial difficulties at this time, and possibly much bigger ones than the amounts involved in these two statements. However, I am not asking you for the total sum at once. There is an item charged to you personally amounting to \$3805 and another charged to Popular Publications amounting to \$4335. If you could scrape up \$1000 on each account immediately we would be most appreciative. Please see what you can do about this as I am really in a very bad spot.

My best regards to Yvonne. It was nice talking to you and I do hope that you will drop when you get back from your trip. We are all eager to see you.

Sincerely yours

EGH1a



March 7, 1949

Mr. Gordon M. Smith, Director  
The Currier Gallery of Art  
192 Orange Street  
Manchester, New Hampshire

Dear Mr. Smith:

I have been away from the gallery a good part of the time and regret so much the delay in the shipment of the material to you. I do hope it reached in time.

You will note that I made some substitutions in cases where the pictures were not photographed, but were more appropriate to your territory and made more of a cross section in the different categories of American Folk Art.

Under separate cover I am sending you a catalogue which I made up for the Williamsburg collection, which, as you know, was also acquired through this gallery. The information regarding specific media applies of course to the material I sent you. If there is any other information you would like to let me know.

And do let me know how the exhibition looks. I am very eager to get your reaction to the collection. The price list which was sent refers to specific items, but if the museum wishes to retain a group permanently, I shall carry out my original promise of making a very special price as I am most eager to see Folk Art represented in localities where it really belongs. The choice you made is not only representative but includes items of specially high quality.

My very best regards.

Sincerely yours

EGHla

March 7, 1949

Mr. James G. Dartt  
Wolver Hollow Road  
Brookville, Long Island

Dear Mr. Dartt:

Although during our conversation you maintained that women had no brains, you did admit they had instincts.

My instinct tells me that you do not want to upset William Zorach anymore, after reducing your purchase from thirty watercolors to seven and eliminating the sculpture entirely.

You will recall that in your letter to him you mentioned an immediate payment of \$500 and subsequent payments of \$300 per month. Zorach has been here periodically and I am very embarrassed because I have not been able to present a check to him.

I realize that you have much more important transactions to consider and are an exceedingly busy man, but would you please take a minute off in your active schedule to take care of this matter. I shall be most appreciative.

And, do come in soon. It was such fun talking with you. My best regards.

Sincerely yours

EGH1a

March 7, 1949

Mr. Erwin S. Barrie, Director  
Grand Central Art Galleries  
15 Vanderbilt Avenue  
New York 17, N. Y.

Dear Erwin:

I talked with Mr. Haroger and I think that he can be induced to make arrangements with you as his representatives. May I suggest that you communicate with him directly at 124 West 84 Street.

Of course we should like to get some out in this arrangement since we gave him the exhibition and sold a number of his pictures.

He is in town only week ends, but a letter sent to the address I gave you will reach him promptly as his wife runs a school in New York City.

My best regards.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 7, 1949

Mr. Henry P. Rossiter, Curator  
Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Rossiter:

Under separate cover I am sending you the drawings referred to in my previous letter. I have also included a drawing by Kuniyoshi, which I have recently purchased, and which, as you will note, is very badly

I do not want to impose on your good nature, but I wondered whether some arrangement can be made to put the Kuniyoshi drawing through the gas chamber treatment you mentioned during my visit. We are so eager to preserve this early example -- and an excellent one -- of Kuniyoshi's work. Whatever expense is involved will be very gladly taken care of.

Enclosed you will also find a transcription of some material we have in file on the life of Richards. There are several excellent oil paintings by him -- one in the Nelson Rockefeller collection and two at the gallery. Since Mr. Karolik mentioned he was not interested in adding to his oil collection, I omitted photographs of these paintings.

I may be in Boston during this week and shall give you a ring. My very best regards.

Sincerely yours

EGHla

March 7, 1949

Mr. William Liebermann  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Mr. Liebermann:

Thank you so much for sending me the valuations on the prints. The entire collection, as you know, together with the paintings and drawings, has been shipped to Springfield, Missouri where it will be distributed among the colleges and the museums for exhibition for quite a period of time. Thus, I am not in a position to make a decision regarding the final distribution at this moment.

Meanwhile, I found duplicates of two of the prints which I have sent to you, together with the batch of Pasoin etchings I mentioned during our telephone conversation. Please let me know your decision regarding the latter.

Sincerely yours

EGHla



March 7, 1949

Mr. Robert D. Straus  
1814 Larchmont Road  
Houston, Texas

Dear Mr. Straus:

Thank you for your check. We are delighted that you and Mrs. Straus liked the picture. Incidentally, this will become a very rare item in time, as Zarbe wrote me recently to the effect that he would never paint encaustic again. He has been devoting himself to tempera and oil during the past six months, and in a very amusing medical treatise explained why he has rejected encaustic. It seems that after all these years he has discovered that his asthma is due to an allergy to wax.

The Boston catalogue was to be sent directly to you by the publisher. If you have not received it by this time, will you please let me know, although we have already followed up the publisher. We are still hunting for the magazine aptly named "48". You know it is out of existence and we are making every effort to obtain a duplicate copy. I thought we had one, but the boys have been unable to locate it.

As you may know, your friend Mr. Lazarus paid us a visit recently, and we had a wonderful chat. It was a most agreeable surprise to meet this charming young, alert, intelligent person, particularly since, in my experience, the association of a department store executive is more in the character of a pompous middle-aged guy. I was delighted with Mr. Lazarus, and hope that I shall have the occasion to meet him again, and also to meet his wife. I congratulate you on inspiring the youth of Houston, and I see where the South takes over in the next few years.

Apropos of your Modern Institute plans, I can recommend a very remarkable young woman who has been associated with the Crambrook Museum in Michigan for a good many years. Her name is Nellie Beveridge. She has a Masters degree in Fine Arts, but don't hold that against her. As companion to Mr. Booth, the organizer and owner of the Crambrook outfit, she has been in constant contact with the museum world and has, during all these years, helped Mr. Booth to make his selection of modern paintings for the institution. Has arranged exhibitions, hanging them very

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



COPI 1, 10/11/11

intelligently, from what I hear. And what is most important, Miss Beveridge succeeded in spreading her enthusiasm for modern art to a degree, particularly in winning over a truly conservative person, like Mr. Booth in his 90's, in starting a progressive collection of American art.

I have also talked to Bartlett Hayes of the Addison Gallery who has a number of people in mind for such a job. If you would like to hear further about Miss Beveridge, I shall have her write you directly and I would also suggest that you communicate with Bartlett Hayes, who is a brilliant museum director and organizer, and knows what it takes to create and maintain such an institution. He will be very glad to cooperate with you I am sure.

My very best regards to you and Mrs. Straus, and do come up North soon again.

Sincerely yours

EGHla

March 7, 1949

Mr. Hermon More, Director  
Mr. Lloyd Goodrich, Associate Director  
The Whitney Museum of American Art  
10 West 8th Street  
New York 11, N. Y.

Gentlemen:

I am truly delighted that you have taken a stand about the LIFE article. It was an outrage and very consistent with the policy which has persisted throughout their art career.

Do you wish to have me sign the letter you attached or is there one letter for each of us to sign collectively. I shall do whatever you suggest as I am most enthusiastic about your action in this matter. Congratulations.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# Bewley Mills

ESTABLISHED 1882

Daily Capacity. FLOUR 2 000 BBLs MEAL 500 BBLs FEED 1 000 TONS



ALL QUOTATIONS SUBJECT TO  
MARKET CHANGE WITHOUT NOTICE

ALL ORDERS SUBJECT TO  
ACCEPTANCE BY MILL

GRAIN STORAGE 000 000 BU

Fort Worth, Texas

March 9, 1949

The Downtown Gallery,  
32 East 51st Street,  
New York 22, N.Y.

Att: Miss Edith Gregor Halpert, Director

Gentlemen:

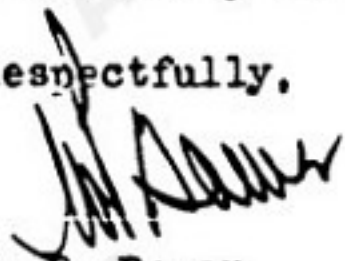
I beg to acknowledge receipt your letter of the  
7th in which you have indicated damage to the Feininger  
"Church", Ben Shahn "Allegory", and the Drawing by Modigliani.

Will you please indicate the value of these  
pictures as of January 27th, 1949, which is the date just  
prior to the smoke damage to them, and their present depre-  
ciated value by reason of the damage you have appraised.

It is necessary that we show a dollars and cents  
evaluation of these pictures, and it is for this reason I  
would like to have your evaluation of same prior to the damage.

Thanking you, and with very best wishes,

Respectfully,

  
W. P. Bomar



March 10, 1949

Mr. John I. H. Baur  
Curator of Painting and Sculpture  
Brooklyn Museum  
Eastern Parkway  
Brooklyn 17

Dear Mr. Baur:

Here is the dope on the Sheeler INOANTATION:

Exhibitions:

Addison Gallery (Sheeler Retrospective)	October 1946
Whitney Museum Annual	December 1946
Corcoran Gallery Biennial	February 1947
Toldeo Museum	March 1947
Wadsworth Atheneum	
(Painters of Architecture)	October 1947
Iowa University Annual	June 1948
Downtown Gallery, one-man exhibition	January 1949
Nebraska University Annual	March 1949

Reproductions:

FORTUNE (color)	November 1946
Wadsworth Atheneum Catalogue	October 1947
The New York Times	
(review of Corcoran)	April 5, 1947
Toldeo Museum Catalogue	June 1947
The Art News	February 1, 1949

Speaking to [redacted] in morning about  
another matter, I asked them to mail an additional tear-  
sheet directly to you as I thought you would like to have  
it for your files.

I wired Nebraska to withdraw the painting  
from sale and to ship it directly to you at the close of  
their exhibition.

Sincerely yours,

Charles Alan  
Associate Director

# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Please check  
Prices*

March 10, 1949

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

We would be most grateful if we could borrow the following pictures for our Biennial International Water Color Exhibition (May 4 - June 19). May I also trouble you to fill out the enclosed cards and return to us at your earliest convenience. The stickers should be filled out and attached to the backs of the paintings.

We plan to call for the pictures on Wednesday, April 13. We will insure them at your valuation from the time they leave you until their return. All pictures should be framed.

If you have photographs on hand, we would be glad to purchase one or two prints for publicity purposes and for possible use in our catalogue.

✓ Jacob Lawrence	1 MARBLE PLAYERS	250
✓ D. Fredenthal	115 EXPLOSION	600
✓ Jack Levine	P 41 MARS CONFOUNDED	200.
✓ R. Bennett	28 BLOSSOM TREES	125
✓ M. Siporin	P 75 ANDROCLES	250
✓ K. Zerbe	95 VARIATION ON A THEME BY CRANACH	300.
✓ Chas. Sheeler	P 73 THE CONDUIT	500.
✓ E. Lewandowski	152 BARN SHAPES IN WHITE AND GRAY	125
✓ G. L. K. Morris	53 SONATA FORM	25
✓ Y. Kuniyoshi	P 23 HOW WAS I?	900/44
✓ B. Shahn	<del>MAN COMBING HAIR</del> (title?) VANITY	600
✓ Paul Burlin	DAWN RIDE	NFS
✓ Guglielmi	43 FESTIVE FURY	200.
✓ R. Crawford	44 OBJECTS AT SANTA BARBARA	

Again my warmest thanks for your cooperation with the exhibition.

Very sincerely yours,

*John I. H. Baur*  
John I. H. Baur  
Curator of Paintings  
and Sculpture

JHNB:11

P.S. Would you be kind enough to note the artist's home address on the back of each card so that we can send them invitations to the opening.

City

5

10hr

City



# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



HERMON MORE, *Director*

LLOYD GOODRICH, *Associate Director*

MARGARET MCKILLAR, *Executive Secretary*

ROSALIND IRVINE, *Assistant Curator*

March 10, 1949

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of the 7th about the Life article. We are very glad that you will join the protest. If you will be kind enough to sign the copy of the letter we sent you and send it to us, we will see that a letter with all the signatures goes to Life.

Sincerely yours,

A handwritten signature in dark ink, which appears to read "Lloyd Goodrich". The signature is written in a cursive, flowing style.

Associate Director

LG:se

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

TELEPHONE 2-2287

11 March 1949

Dear Mrs. Halpert:

I cut this Grouped from one of the art magazines I read and it looks like an interesting abstraction.

What are color scheme and price?  
Please return clipping.

Sincerely,

Oliver James

P.S. Fine spring weather. Flowers, new leaves and birds.  
Better move out here - but not for art business.

New York State Historical Association  
Cooperstown, New York

LOUIS G. JONES  
DIRECTOR

March 11, 1949

Miss Edith G. Helpert,  
32 East 51st Street,  
New York, N. Y.

Dear Miss Helpert:

As you probably know, we held in Cooperstown last year the first of our Seminars on American Culture and this year from the 5th through the 15th of July we will be holding a much more extensive and expanded program. There will be ten sections devoted to such matters as the writing of history, problems of interpretation in the museum, collecting of folklore, early American crafts, the preservation of historic houses and American folk art, and so on.

*Folk Art* We have invited Mrs. Jean Lipman to serve as chairman of that section and the opening of the Seminars will coincide with the official opening of our new gallery of American folk art. Ervin Christensen of the Index of American Design will be with Mrs. Lipman throughout the sessions as a consultant, Nina Little has agreed to discuss some of the primitive printers and we have invited Holger Cahill and Alice Winchester to join us for part of the time, bringing their special knowledge and experience to make this a well rounded and stimulating gathering. The classes meet for two hours each afternoon for the nine sessions and will be held in the new folk art gallery.

As you perhaps know, we have recently acquired what seems to us the best of the second Madelman collection and we have scoured through our own Fenimore House and Farmers' Museum collections to fill out in a good many categories a selective cross-sectional picture of American folk art.

I am enclosing a first draft outline of the sessions as Mrs. Lipman sees them at the present time and we would like to have you join us for a couple of days during that period. Just which days I would leave to you and Mrs. Lipman to work out but I want you to consider this a most cordial invitation to come up and be with us for a while during our Seminars. We will be glad to pay your traveling expenses and room and board while you are here at the Hotel Otesaga.

If you feel that such a visit is possible, will you wire or call me at my expense as soon as possible because we are in the process of getting our catalog ready for the printer now and are in



Miss Halpert

-2-

3/11/49

something of a hurry? I am sure you will want to talk to Mrs. Lipman about the details and at just what point she feels you would make the greatest contribution. I hope you will feel that you can join us.

Most cordially yours,



Louis C. Jones  
Director

LCJ:W  
Enclosure

ESTABLISHED 1841

**ROBERT C. VOSE GALLERIES**

**Paintings**

*559 Boylston Street*  
*Boston 16*

CABLE ADDRESS  
"VOSEART, BOSTON"

TELEPHONE  
KENMORE 6-2299

March 11 49

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st St., N Y City

Dear Miss Halpert:

This is just an additional reminder that any and all history you can send me re the Harnett will be very helpful in aiding its sale.

I plan to see my prospective client on Wednesday, so, if you could get this material off to me on Monday, it would be appreciated.

It was good to see you here. I hope that you will look in on us often.

Sincerely,



Robert C. Vose Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ALDERMAN AND ALDERMAN  
ARCHITECTS**

**316 HIGH STREET, HOLYOKE, MASSACHUSETTS**

**BISSELL ALDERMAN, R. A.  
ALBERT D. ALDERMAN, JR.**

**TELEPHONE 2-6938**

14 APR 1949

MRS. EDITH J. WALPERT, DIRECTOR  
DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

DEAR MRS. WALPERT:

THANK YOU FOR YOUR LETTER OF MARCH FIFTH. I APPRECIATE  
YOUR INTEREST AND COOPERATION AND WRITE VAINLY NOW TO  
ASK IF YOUR PAINTINGS MIGHT BE EXHIBITED AT THE HOLYOKE  
COLLEGE AT SOUTH HADLEY. WE NEED THEM FOR APRIL NINTH  
UNTIL THE 14TH. THE ART DEPARTMENT OF THE COLLEGE WOULD  
LIKE THEM STATING THE ELEVENTH TO FIFTEEN FOR TWO TO FOUR  
WEEKS DEPENDENT ON HOW LONG THEY MIGHT BE LOANED.

THE COLLEGE WOULD ARRANGE RETURN THEM FROM OUR OPEN  
HOUSE AND RETURN THEM TO YOU.

THE LIST OF ARTISTS SEE OF COURSE, AND KNOW THE  
COLLECTION WILL BE GREAT A GREAT DEAL OF INTEREST.

SINCERELY YOURS,

*Bissell Alderman*

BISSELL ALDERMAN

TH/110  
COPY/PROFESSOR JOSEPH W. COGSWELL  
ART DEPARTMENT, HOLYOKE COLLEGE  
SOUTH HADLEY, MASSACHUSETTS



THE CURRIER GALLERY OF ART

192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

DIRECTOR

GORDON MACKINTOSH SMITH

March 14, 1949

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

The exhibition looks very well and was much enjoyed by our Sunday visitors. There have been several inquiries, as I expected, concerning the portraits of Mr. & Mrs. Franklin Pearce. I am wondering if "Pearce" is meant. As the spelling "Pearce" appears in all the data you have sent us, I assume that President Pierce is not the subject of the painting.

Yours very sincerely,

*Gordon M. Smith*

Gordon M. Smith  
Director

GMS/s

HARVARD · COLLEGE · LIBRARY

CAMBRIDGE 38 · MASSACHUSETTS

March 14, 1949

Mrs. Edith G. Halpert  
The Downtown Gallery  
35 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am afraid that Mr. Zorach's participation in the Peabody Memorial is remote enough so that I should return the photographs to you. This does not mean any disrespect to Mr. Zorach's great ability but rather to the fact that the Trustees want a more representational artist and have, in fact, already held some conversation with Malvina Hoffman which makes me think she will probably be commissioned.

I do hope you understand this is not a single man's decision but a committee one, and that I, as a non-Grotonian - hence not an intimate of the gentleman who is to be memorialized - have had less voice than I should have had if I were a closer member of the "family".

Sincerely yours,

*Philip Hofer*  
Philip Hofer

PH:nfs

March 16, 1949

Miss Frances Hawkins, Treasurer  
The Pippin Press  
130 West 56 Street  
New York 19, N. Y.

Dear Miss Hawkins:

Enclosed you will find our check for \$27.50 which represents the share due The Pippin Press from the eleven silk-screens of SILENT NIGHT by Ben Shahn already sold out of the 100 prints consigned to us.

We are sorry that the check is not larger. We have been working hard to promote these prints. We sent out two different announcements, and we have reconsigned them at our expense to dealers in Boston, Chicago, Milwaukee, Minneapolis, and other cities. The response, as you realize, has not been too enthusiastic, mainly because of two factors: first, that it is "merely" a drawing - and as such, very large --- second, that it lacks color and therefore its decorative value is extremely limited.

As we, too, are not nearly clearing our expenses on this venture, you may rest assured that we will continue to promote these prints.

Sincerely yours,

Charles Alan  
Associate Director



THE CINCINNATI ART MUSEUM  
CINCINNATI 6, OHIO

OFFICE OF THE DIRECTOR

March 19, 1949

Miss Edith G. Halpert, Director  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

The Trustees of the Cincinnati Art Museum have asked me to express to you their real gratitude for lending the paintings by Ralston Crawford for our recent exhibition.

I hope that you have by now received copies of the catalog, and I can assure you that the exhibition, as judged by attendance figures and critical reaction, was an outstanding success.

In adding my own thanks for your cooperation, I am

Yours sincerely,

  
Philip R. Adams

PRA:ms

# JOSLYN MEMORIAL ART MUSEUM

## SOCIETY OF LIBERAL ARTS

ROY PAGE, PRESIDENT  
FRANK T. B. MARTIN, VICE PRESIDENT  
CASPER Y. OFFUTT, SECRETARY  
W. DALE CLARK, TREASURER  
EUGENE KINGMAN, DIRECTOR

## TRUSTEES

W. A. CASSIDY, M. D.  
W. DALE CLARK  
FRANK T. B. MARTIN  
JOHN McDONALD  
CASPER Y. OFFUTT  
ROY PAGE  
WILLIAM R. WATSON

2218 Dodge Street  
OMAHA 2, NEBRASKA  
21 March 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director,  
The Downtown Gallery, Inc.,  
32 East 51 St.,  
New York 22, N. Y.

Dear Mrs. Halpert:

I have seen the splendid exhibition of American painting in Lincoln that was assembled by Dwight Kirsch, and I am writing to inquire whether we may include certain paintings from that exhibit for a showing here in April. I would like to use the following from your group in Lincoln if they are available:

Ralston Crawford, WHARF OBJECTS OF SANTA BARBARA  
Bernard Karfiol, FIELD FLOWERS IN BROWN JUG  
Jacob Lawrence, PAPER BOATS  
John Marin, BOAT AND GULL  
Ben Shahn, THE CHURCH IS UNION SQUARE  
Mitchell Siporin, CAROUSEL  
Reuben Tam, DAWN AND FALLEN TREE  
Karl Zerbe, MAX BECKMANN  
William Zorach, WHITE CHRISTMAS

The exhibition can open here April 10 and close May 1. Expenses of insurance and shipping will be assumed by the Museum. Dwight Kirsch suggested that you send a carbon of your answer to him so he can release the paintings to us.

I would like to bring more contemporary American paintings to Omaha and hope that we can work out a plan for a yearly exhibition from which we can also develop our Permanent Collection.

Sincerely yours,

*Eugene Kingman*  
Eugene Kingman  
Director

EK:nvc

March 22, 1949

Mr. Bissell Alderman  
Alderman and Alderman  
316 High Street  
Holyoke, Massachusetts

Dear Mr. Alderman:

We are entirely agreeable to the arrangement you suggest of sending the paintings to Mount Holyoke College.

The problem at the moment, however, is how to get the paintings up to Mount Holyoke. As you know there is an express strike and it is impossible to ship any pictures to any part of the country. In order to get the paintings to you by April 9th, we would have to make the shipment the latter part of this week. Thus far, there is no promise of the cessation of the strike. Perhaps some arrangement can be made to have the pictures transported by truck. Will you please look into the situation and let us know your decision in the matter. Meanwhile, we are assembling the pictures for the exhibition, in the house you have in mind and the college.

Sincerely yours

EGHla



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CLASS OF SERVICE**

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

**SYMBOLS**

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in **LB393** telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

L.LY074 NL PD=LOSANGELES CAL IF 2 3350=

1949 MAR 22 PM 7 49

EDITH HALPERT=

32 EAST 51 ST NYK=

BEST I CAN DO IS PAY YOU \$100 PER MONTH STARTING NOW OR  
RETURN MARIN PICTURE IF YOU WISH=

STANLEY BARBEE=

\$100=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

March 22, 1949

Mr. John I. H. Baur,  
Curator of Paintings and Sculpture  
Brooklyn Museum of Art  
Eastern Parkway  
Brooklyn, New York

Dear Mr. Baur:

I have finally received word from the owner of the Bellamy Eagle to the effect that he will lend the sculpture for your exhibition on the condition that he may have it during the months of July, August and September.

I do not recall the dates of your exhibition but thought I would let you know about Mr. Hare's decision.

Sincerely yours

EGHla

March 22, 1949

Mr. George W. W. Brewster  
32 Newbury Street  
Boston 16, Massachusetts

Dear Mr. Brewster:

Several days ago a friend of mine by the name of S. S. Spivack who recently took over Interior Design and Decoration, and is planning to do a terrific job on it, talked about his plans. During the conversation I mentioned my enthusiasm for your house. He is very eager to see photographs of it with the idea of publishing them. It sounded entirely sympathetic with your ideas versus the chi-chi boys we were discussing. Since you spoke of coming to town soon I thought possibly it would be better if you could bring along your photographs on your next visit and let me know a day or two ahead so that we could make a date with Spivack. I did not want to give him your address as he is rather a curious guy and might scare you to death with his wild ideas. I should prefer to give you a preparatory talk about him. His heart is in the right place but he sounds awfully dizzy. In any event I think it would be worth your while to meet him in a quiet atmosphere.

It was wonderful to see you as usual, but I do regret that I did not have the opportunity to see Joan. No doubt by this time she is as beautiful as ever and has no more Paul Klee touches on her face. Boston was such fun and I am delighted with my experience with Dr. Marble.

I look forward to seeing you both very soon. Please let me know sufficiently ahead so that we can plan so fun together and so that I can arrange about this Spivack business. My best regards to you both.

Sincerely yours

EGH1a



March 22, 1949

Mr. Philip R. Adams, Director  
The Cincinnati Art Museum  
Cincinnati 6, Ohio

Dear Mr. Adams:

Thank you for your letter.

I am very glad that the Crawford exhibition was enjoyed by so many people, and hope that at some time in the near future the museum will add a recent example by this artist.

Are you planning to be in New York during the month of April? We are having a very exciting and provocative exhibition called "THE ARTIST SPEAKS". A catalogue will be sent to you in the near future, but I do hope that you can see the original paintings as well as the statements.

My best regards.

Sincerely yours

EGHla

March 22, 1949

Mr. Gordon M. Smith, Director  
The Currier Gallery of Art  
192 Orange Street  
Manchester, New Hampshire

Dear Mr. Smith:

When we purchased the pair of Pearce portraits in Connecticut, we were advised that the sitters were Mr. and Mrs. Franklin Pearce of New Hampshire and that the Pearce family was very well known in that locality. At that time we just assumed that the spelling was Pearce, but we may have been wrong.

In acquiring paintings of this type we are always so much more interested in the quality than the history that we are somewhat lax in our documentation.

I am so glad that the paintings are being enjoyed by your public and hope that your trustees are equally impressed, as we are really eager to see some of this material remain permanently in the territory where it was originally produced. As I advised you on previous occasions, we are prepared to make a very special price on a group of items as a representation in New England.

Sincerely yours

EGH1a

INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES  
FINE ARTS DEPARTMENT

March 22, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

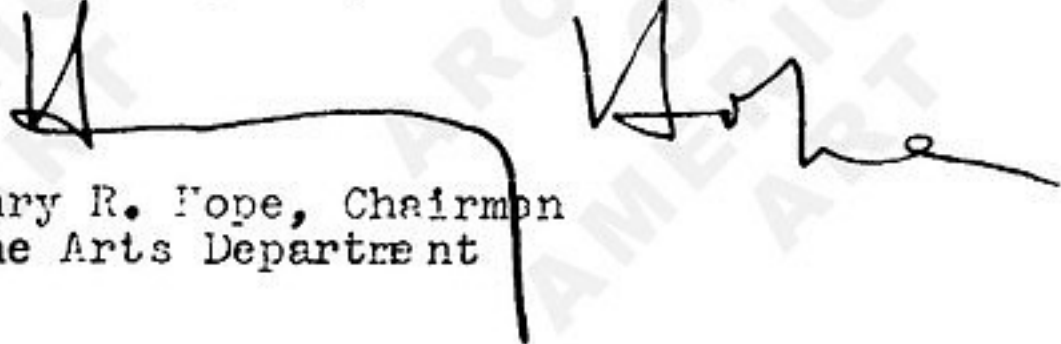
Mrs. Edith Halpert  
Downtown Gallery  
43 East 51st Street  
New York City, New York

Dear Edith Halpert:

I have agreed to speak before the Southwestern Art Conference at Boulder, Colorado, on May 6 on the topic "The Modern Artist in the Modern World". They would like to know some of the problems of a young artist in marketing his work and making sales to private collectors and museums. Since you are the long time champion on such questions as these, you really ought to be making the speech. If you want to come along, I will be glad to turn it over to you since I can't think of any optimistic answers. However, I am sure all would appreciate it if you care to give me a statement which I could read to them. Or if you do not wish to be quoted, give me your up-to-date opinions on the problems.

Many thanks and best wishes.

Sincerely yours,

  
Henry R. Hope, Chairman  
Fine Arts Department

b1

X Also problems related to the national exhibition.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

March 22, 1949

Mr. Oliver B. James  
Security Building  
Phoenix, Arizona

Dear Mr. James:

I have just returned from a trip to Boston and found your very nice letter.

The Crawford you mention was sold some time ago and is now in a private collection in Dublin -- Ireland. The clipping is being returned to you, together with a number of photographs of paintings similar in character with which we hope to tempt you. I did my best giving you some idea of the color schemes, but I am sure Crawford could do a lot better. The sizes and prices are on the reverse side of the photographs.

Today we seem to have Arizona weather here. It is sunny, pleasant and fairly warm, but we did have a pretty bad siege of it recently. How I envy you.

My very best regards.

Sincerely yours

EGH1a

March 22, 1949

Miss Lelia Whittler  
Knoedler & Company  
14 East 57 Street  
New York, N. Y.

Dear Miss Whittler:

Mrs. Pope of the American Federation of Arts asked me to communicate with you regarding the "Pop" Hart prints.

These are all ready for shipment and a list with insurance valuations is enclosed. These prints are a part of my private collection and are not for sale. The prices I mention are merely for insurance valuation.

Sincerely yours

EGH1a

March 22, 1949

Mrs. Robert F. Windfohr  
1900 Spanish Trail  
Fort Worth, Texas

Dear Mrs. Windfohr:

For our next exhibition, which opens on April 3rd, all the artists have sent us new paintings, including Ben Shahn. You recall that I promised faithfully to advise you of any new Shahn available, and I am therefore sending you a kodachrome of this painting which I can recommend very highly.

The kodachrome reproduces the colors almost identically and gives sufficient idea of the picture for you to judge. The dimensions are 40" x 27" and the price is \$1200.

Because it is imperative to have the picture in the show, and also because we have a long waiting list for Shahn's paintings, I would urge you to make your decision based on the kodachrome. Of course if you prefer to wait until you can see the original before making an actual decision, we can let the matter ride until further in the year when you are planning to be in New York and when we may have another new painting by Shahn.

Would you be good enough to let me know what you plan to do immediately upon receipt of this letter.

Meanwhile, my very best regards.

Sincerely yours

EGH1a



March 23, 1949

Mr. Homer Saint-Gaudens, Director  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. Saint-Gaudens:

When you arrive at two o'clock on April 20th,  
I hope to have a tremendous display of  
masterpieces by the artists whose names are  
listed in your letter.

It will be so nice to see you.

Sincerely yours

EGHla

GRAND CENTRAL ART GALLERIES  
INCORPORATED  
GRAND CENTRAL TERMINAL  
15 VANDERBILT AVENUE  
NEW YORK 17, N. Y.  
MURRAY HILL 6-4737

March 23, 1949

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York City

Dear Edith:

Mr. Maroge has told us that you have released him and he is now willing to become a member of our Galleries.

I thought I would make sure this was correct before we sign him up.

You have been very kind to us and I certainly owe you a luncheon with bubble water. I'll give you a ring soon to see what day will be convenient to you.

With best regards, I am,

Sincerely,



Director and Manager.

ESB:RMM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 23, 1949

Mrs. Charles Henry  
Tosson,  
Georgia

Dear Mrs. Henry:

Thank you for your check which concludes the payments on the O'Keeffe.

We are so pleased that you like the painting. It is always gratifying for us and the artist to find a good home for a picture.

I do hope that you will make your trip earlier than you expect and that we shall have the pleasure of seeing you in the near future.

My best regards to you and Dr. Henry.

Sincerely yours

EGH1a



March 23, 1949

Mr. Eugene Kingman, Director  
Joslyn Memorial Art Museum  
2218 Dodge Street  
Omaha 2, Nebraska

Dear Mr. Kingman:

While some of the pictures listed in your letter had been promised elsewhere, I do want to cooperate with you in arranging with Mr. Kirsch to have the entire group forwarded to the Joslyn Memorial Art Museum.

We are very enthusiastic about the developments in the middle-west in the way of art activity and hope that you too will carry on with a permanent collection. Within a few we shall send you the consignment list with the prices and other data.

Sincerely yours

EGHLa

LAWAI-KAI  
KOLOA-KAUAI  
T.H.

Dear Mr. Harper

The size of 913

Flying Home is

Satisfactory -

enclosed please

find check for

\$100.00 which

please send to

me here

Aloha greetings

Robert Hunter

March 23, 1949

March 23, 1949

Mr. Ralph L. Wickiser, Head  
Fine Arts Department  
Louisiana State University  
Baton Rouge 3, Louisiana

Dear Mr. Wickiser:

It was good to hear from you.

The collection I mentioned to Sidney Berkowitz has been sent to Springfield, Missouri for a period of a year. When it is about to be returned, I shall communicate with you, with further details. At the moment I do not know just what my future plans in connection with this collection will be. However I certainly want to cooperate with you.

My best regards.

Sincerely yours

EGHla



March 23, 1949

Mr. Robert C. Vose, Jr.,  
Robert C. Voss Galleries  
559 Boylston Street  
Boston 16, Massachusetts

Dear Mr. Vose:

I am so sorry to appear neglectful, but I was under the impression that the information was sent to you after I communicated with my office from Boston. There was an oversight, which I deeply regret.

According to the previous owner, he obtained, by gift, the two Harnett paintings from Mrs. Adele George Tracy of Binghamton, New York. According to family records, the pair of birds were painted on order by Harnett for Mrs. Tracy's father, Mr. Hastings of Buffalo, New York. This data checks with documentation in the possession of Mrs. Gardner of the Metropolitan Museum who has been making a special study on Harnett.

The paintings were seen by Mr. Keck, restorer for the Brooklyn Museum, and who incidentally has done a good deal of work on Harnett paintings in the way of x-raying and checking scientifically a group of his paintings, as well as those by Harnett's followers. He agreed that the paintings were unquestionably by Harnett.

David Rosen, who has done most of the restoration on Harnetts in the past ten years, cleaned these two paintings, and also agreed to their authenticity. In the event of sale, we shall be happy to include a guarantee to that effect.

I trust that this documentation will be of assistance to you. I also want to take this occasion to thank you for the very pleasant reception I had in Boston, and to tell you how very much I enjoyed meeting your father, about whom I had heard so very much in the past.

My very best regards.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 24, 1949

Mr. Philip Hofer  
Harvard College Library  
Cambridge 38, Massachusetts

Dear Mr. Hofer:

Thank you for returning the photographs and for sending me the very nice note. We are grateful for your efforts in this case and appreciate the fact that conservatism still rules the waves in New England. However, after meeting Mr. Coolidge at the Fogg Museum recently, I have great hopes for changes in the future.

I do hope that you will pay us a visit when you are next in New York.

Sincerely yours

EGHla

March 25, 1949

Mr. Erwin S. Barrie, Director  
Grand Central Art Galleries  
15 Vanderbilt Avenue  
New York 17, N. Y.

Dear Erwin:

It was nice to hear from you.

You always seem a little surprised when we  
do something nice. Don't you know that I am  
a very cooperative character.

I am looking forward to the luncheon and the  
gab-fest.

Sincerely yours

EGHla



March 25, 1949

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Dwight Kirsch, Director  
University Art Gallery  
University of Nebraska  
Lincoln, Nebraska

Dear Mr. Kirsch:

Of course I am dying to hear about your party, which must have been sensational. When you get a minute, why don't you drop me a note. Once again I extend my congratulations.

Several days ago I received a note from Eugene Kingman of the Joslyn Memorial Art Museum asking for nine or ten paintings from your current exhibition originally consigned by us. I advised him that he may have them and that I would communicate with you to release the paintings. They are as follows:

Ralston Crawford	Wharf Objects at Santa Barbara
Bernard Karfiol	Field Flowers in Brown Jug
Jacob Lawrence	Paper Boats
John Marin	Boat and Gull
Mitchell Siporin	Carousel
Ben Shahn	The Church is the Union Hall
Reuben Tam	Dawn and Fallen Tree
Karl Zerbe	Max Beckman
William Zorach	White Christmas

Of course I am surprised that so many of the pictures are still available. Incidentally, I am curious to know how the trustees responded to them. Did you succeed in breaking them down into a purchase?

In a few days you will receive a catalogue of our forthcoming exhibition. I am now enclosing our publicity release as I think you might be amused with the idea as a whole. The New York art world has become rather quiet and I felt it was time to start some activity. Do let me know what you think of the idea.

Meanwhile, my very best regards to you and Mrs. Kirsch.

Sincerely yours

EGHla

March 28, 1949

Mr. Turpin C. Bannister, Dean  
Department of Art  
Alabama Polytechnic Institute  
Auburn, Alabama

Dear Mr. Bannister:

Since your institution acquired from the State Department, a number of paintings by our artists, I thought you would be particularly interested in seeing the enclosed catalogue of an exhibition which opens at this gallery on April 5th.

Because in recent months there have been so many forums, symposiums, round table discussions, and so many feature articles have appeared attacking the work of modern artists, we have decided to let the artists speak for themselves in conjunction with the new paintings produced for this exhibition. While in most instances the statement refers specifically to the specific picture, the credo remains. It is unfortunate that we could not reproduce the actual examples because they speak far more volubly than the statements. But, since it is not feasible for you to see the exhibition you may find the catalogue valuable.

I hope that when you are in New York you will come in to see the work of these artists, and that at some future time you will make additions to your collection.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

March 28, 1949

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you ever so much for obtaining the loan of the Bellamy Tagle for us. I think the dates will work out all right, although we plan to assemble most of the objects for the exhibition about the middle of September. However, the Eagle could come a little later.

We badly need your help with certain aspects of the exhibition. Could John Graham and I call on you shortly? I will give you a ring as soon as I can get together with him if this is all right.

Many thanks again.

Very sincerely yours,



John I. R. Baur  
Curator of Paintings  
and Sculpture

JIRB:11



OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

TELEPHONE 2-2287

28 March 1949.

Dear Mrs. Halpert:-

I thank you for the letter and the photos. I understand your judgment that Crawford has found. The others don't quite strike me the same way and I'm returning the pictures. Too bad you went to so much trouble. Probably better not to buy an abstraction sight unseen anyway. Different with the traditional paintings, - if you know the artist's work.

See you in June and can then ~~to~~ look at Crawford's.

Sincerely,  
Oliver James

(COPY)

WHITNEY MUSEUM OF AMERICAN ART

March 28, 1949

Mrs. George C. Ault  
Woodstock  
New York

Dear Mrs. Ault:

I hope you will pardon this long delayed answer to your letter suggesting that we acquire a painting of your husband's, George C. Ault. Such matters must be discussed with our Trustees, who meet next week, and I shall bring your letter before them at that time.

Meanwhile I have received from Mrs. Halpert a group of photographs of Mr. Ault's paintings with a note urging our Museum to give a memorial exhibition of his work. This I fear would be impossible as our exhibition program is complete to 1952. We have already done some research on Ernest Lawson and Louis Gluckman whose exhibitions would have to take precedence over any future memorials.

May we hold the photographs for a short time? We plan to give next Fall an exhibition in honor of Mrs. Force consisting of work exhibited here in the Club, Galleries and Museum during the past forty years. As hundreds of artists were shown during that time this will, of course, be a selective exhibition. We would be pleased to have George Ault represented with a picture shown here during the Club days. Perhaps you have records showing where and when his paintings were exhibited, which would help us in selecting one for the show. Will you let me know of any you can furnish, as having been exhibited here in the 1920's?

"Hudson Street" has long been one of my favorite paintings in the Museum collection, and I do regret that his untimely death has ended the career of a very talented artist. Please accept my sympathy.

Very sincerely yours,

Benson Fore (sign-1)  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TREASURER  
H. ELLIS STRAW  
878 ELM STREET  
MANCHESTER, N. H.

THE CURRIER GALLERY OF ART  
MANCHESTER, NEW HAMPSHIRE

March 30, 1949

The Downtown Gallery Inc.  
32 East 51st Street  
New York, New York

Gentlemen:

A few days ago Mr. Smith showed me your letter regarding the picture by Mr. Sheeler which has not yet been paid for in full.

I mentioned the matter at the last meeting of our Trustees and subsequently talked about it at length with Judge Peter Woodbury, our President, and I have also taken the matter up with our legal counsel, Mr. Robert P. Booth, who has reviewed all the correspondence.

We cannot, any of us, understand how there is any justification for placing a copyright restriction on this picture. It is not that we have any present intention of commercializing the picture, but we all object to the retention of this right by you or the artist when rendering the final bill and without any previous notice to us of your intention.

I have on my desk and have had for some weeks a check payable to your order for \$1,500 and shall be most pleased to send it to you if you can see your way to cancelling the phrase on your bill under which you retain a copyright.

Very truly yours,



H. E. Straw,  
Treasurer.



March 30, 1949

Chase National Bank  
Rockefeller Center Branch  
49th Street & Rockefeller Plaza  
New York, N. Y.

Gentlemen:

Some time ago one of your representatives paid us a visit and kindly offered to help us out when the occasion presented itself.

Shortly after, we communicated with him regarding Mr. James Dartt. At that time he gave us data indicating that Mr. Dartt was in top financial brackets and was most reliable from that point of view.

The transactions we have had with him have been most disconcerting and most unbusinesslike. As the final straw, after reducing his purchase from about \$8000 to \$300 over a period of weeks, and after our insistence on payment, the enclosed check reached us. The Bank records the name Darro, but I am sure that this must be a typographical error and that the "insufficient funds" applies to Mr. Dartt. He has evidently given up his offices both on Wall Street and at the Ambassador Hotel. It seems incredible that his financial status could have changed so completely within so short a period.

I shall be most grateful to you for any assistance in collecting this final sum of \$300 and any information you can furnish regarding Mr. Dartt.

Many thanks for your courtesy.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS PAUL VANCLEEF  
4845 KENWOOD AVENUE  
CHICAGO 15, ILLINOIS

3/30/49

My dear Mr. Helpert,

We enjoyed very much  
visiting your gallery and seeing  
you again.

After arriving at home we found  
a letter from the Art Institute asking  
us to furnish data concerning  
the painting we intended to exhibit.

Would you please tell us the exact  
price for Gipsy's 'Young Actress'?

I do not recall whether the  
medium is oil; would you please  
let me know?

Thanking you

I am sincerely  
Paul Van Cleef

Woodstock, N. Y.,  
March 31, 1949.

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 E. 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Most likely you have heard the Whitney decision from Herman More, nevertheless I am enclosing a copy of his letter to me, received this week.

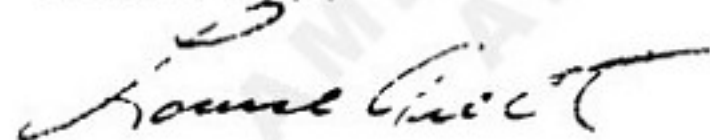
So that is that, as far as a memorial exhibition is concerned. But I am grateful that you tried. It is not like something neglected.

You spoke of the Newark Museum as second choice, and if it can be there, that will be splendid. But while I am writing I would like to speak of this:

On my first visit to you, you had mentioned that two of George Ault's pictures had been given by Mrs. Rockefeller to the Modern Museum. Since that was news to me, on my last visit I stopped at the Museum to check it, and subsequently received the information which I am also enclosing.

I will let you know if I hear anything from Herman More after the Trustees have met.

Sincerely,





MRS MARON J. SIMON

175 EAST 79TH STREET

NEW YORK 21, N. Y.

Dear Mrs. Halpert---

I thought I'd be sending you that outline long before this and at the same time would say thanks for an excellent dinner and evening. Meanwhile, however, I got mired in a piece of writing on economic stabilization and have just emerged. I hope to finish the outline tonight and will forward it to you at once. Many thanks.

Sincerely,

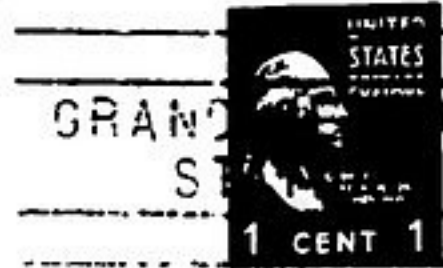
*Marion J. Simon*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SATON & PITTSFIELD MASS

**POST CARD**

Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York, N.Y.



MARON J SIMON  
175 EAST 79TH STREET  
NEW YORK N Y

Dear Mrs. Halpert:

Here's the outline. Please finish the list of fifty in Chapter VII on a separate piece of paper and mail to me so I can write in the remaining names. And please make notes of any and all additions or corrections you wish to make in the outline. If you want to talk to me about any part of this, please 'phone me and I'll come down at your convenience, or perhaps we can induce you to come north of 51st Street for a drink with us.

Sincerely,

*Marion Simon*

31 March 1949

P.S. After taking so long to turn this out I'm ashamed to hurry you, but if you can get the outline back to me in a couple of days I can get it out to a publisher over the week end.